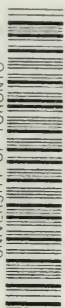


UNIVERSITY OF TORONTO



3 1761 00882550 7



2. 30/1

John Taylor.

J. H. Kulton.

Manchester 1856.

John Kulton

Toronto 1880.

Presented to the Library of
The University of Toronto

June 1890

}

□

4/6

MR. KEIGHTLEY'S WORKS.

HISTORY OF ENGLAND, 2 vols. 12mo, 3rd edition, price 14s. cloth, 15s. bound.—N.B. The volumes are sold separately.

The Same, Enlarged, in 3 vols. 8vo.

HISTORY OF GREECE, 12mo, 5th edition, price 6s. 6d. cloth, 7s. bound.

HISTORY OF ROME, 12mo, 5th edition, price 6s. 6d. cloth, 7s. bound.

QUESTIONS ON THE HISTORY OF GREECE, 12mo, price 1s.

———— ON THE HISTORY OF ROME, 12mo, price 1s.

———— ON THE HISTORY OF ENGLAND, in Two Parts, 12mo, each 1s.

HISTORY OF THE ROMAN EMPIRE, from the Accession of Augustus to the end of the Empire of the West, 12mo, price 6s. 6d. cloth, 7s. bound.

ELEMENTARY HISTORY OF ENGLAND, 12mo, 2nd edition, roan, price 5s.

———— OF GREECE, 18mo, 2nd edition, roan, 3s. 6d.

———— OF ROME, 18mo, 2nd edition, roan, 3s. 6d.

OUTLINES OF HISTORY, foolscap 8vo, price 6s. cloth.

THE CRUSADERS, or Scenes, Events and Characters from the Times of the Crusades, 2 vols. foolscap 8vo, price 11s.

MYTHOLOGY OF ANCIENT GREECE AND ITALY, with plates, 8vo, 2nd edition, considerably enlarged and improved, price 20s. in cloth.

The Same, Abridged for the Use of Schools, with woodcuts, 18mo, 5th edition, price 4s. bound.

FAIRY MYTHOLOGY, with plates and woodcuts, 2 vols. foolscap 8vo, price 15s. half-bound.

TALES AND POPULAR FICTIONS, their Resemblance and Transmission from Country to Country, with woodcuts, foolscap 8vo, price 6s. 6d. in cloth.

OVID'S FASTI, with Notes and an Introduction, 8vo, price 7s. 6d. cloth.

NOTES ON THE BUCOLICS AND GEORGICS OF VIRGIL, with Excursus, Terms of Husbandry, and a Flora Virgiliana, 12mo, price 9s.

~~12~~
~~15~~
~~V816~~
~~Vk~~
Virgil
NOTES

ON THE

BUCOLICS AND GEORGICS

OF

VIRGIL;

WITH EXCURSUS, TERMS OF HUSBANDRY,
AND A FLORA VIRGILIANA,

BY

THOMAS KEIGHTLEY,

¹⁷⁰
AUTHOR OF THE MYTHOLOGY OF ANCIENT GREECE AND ITALY, ETC.

LONDON:

WHITTAKER AND CO., AVE MARIA LANE.

1846.

112 26
4112 100

PA
6804
PAK4

EC

P R E F A C E.

I HAVE written this commentary on the rural poetry of Virgil, because, however inferior in other respects, I conceive myself to possess two important advantages over the preceding commentators on these poems: I have resided in Italy, where none of them appear ever to have been, and thence am tolerably familiar with the physical features and other properties of that country; and further, having spent the first twenty years of my life almost entirely in the country, where I witnessed all the operations of agriculture as then practised, and being similarly situated at present, I may claim a practical acquaintance with the various branches of rural economy and husbandry. They, on the contrary, have passed their days in schools and universities, and appear to have seen no agriculture, and hardly to know one implement from another.

Some may think I should except Martyn; but I do not. He knew botany, as it was then known, and nothing more: he was ignorant of agriculture and of natural history. I will however except Mr. Hoblyn, who published in 1825 a translation of the first book of the Georgics, with notes, in which he exhibited a practical acquaintance with agriculture and a competent knowledge of natural history.

Beside the commentators, I have made use of *The Husbandry of the Ancients* of the Rev. Adam Dickson, a minister of the Church of Scotland, who certainly understood Pliny and the *Scriptores Rei Rusticae* better than any writer I have met with, and to whom consequently I am under much obligation. I have also had the *Saggio di Nuove Illustrazioni filologico-rustiche sulle Egloghe e Georgiche di Virgilio*, of Carlo Fea, the celebrated Roman antiquary and topographer, and some modern Italian works on agriculture.

Though not a professed botanist, yet not totally a stranger in that region, I have ventured to add a *Flora*; for I think it is a real advantage to the reader of Virgil to be enabled to form a definite idea of the plants which the poet mentions. My authorities here have been, beside Martyn, the *Flore de Virgile*, *Flore de Théocrite*, and *Commentaires sur la Botanique et la Matière Médicale de Pline* of Dr. A. L. A. Fée, the professor of botany at Strasbourg, from whom, on my passage through that city, I received both attention and information. The Cav. M. Tenore, director of the Botanic Garden at Naples, though not personally acquainted with me, very kindly presented me, through a common friend, with his *Osservazioni* on the two *Floras* of Dr. Fée. I may therefore hope that my *Flora* will be found tolerably correct.

I have added what I denominate *Terms of Husbandry*, because it was necessary to describe the implements and operations of husbandry at some length, and I did not wish to make the notes disproportionate. With respect to the implements, little information can

be derived from dictionaries, except the excellent one of Forcellini, as the compilers of them knew nothing of such matters.

In the Excursus I have tried to develop two or three rather remarkable peculiarities of the Latin language, which did not appear to have been sufficiently noticed by grammarians. The Biographical Notices prefixed to the Notes seemed to me to be requisite for the perfect understanding of the *Bucolics*: it will be seen at once that they are only intended to be sketches, not complete biographies. It was my intention to have prefixed also Views of Bucolic and Didactic Poetry; but I afterwards thought that it would be only increasing the size of the book needlessly, as few of its readers would probably much care about the political *bucolics* of Petrarca and Boccaccio, for instance, or the pastoral drama and romance of Italy and Spain. The View of Bucolic Poetry has been referred to in the Observations on the fifth eclogue, as I had not altered my plan when that part of the work was printed.

The Notes are written in English, as it is only in a modern language that the *Georgics* could be fully explained. There is no text, for every one may be supposed to possess a Virgil, and I have always found it more convenient to have the text in one and the commentary in another, than one at the beginning and the other at the end of the same volume, or the text and notes bearing the same proportion and relation to one another as the cornice and wall in architecture.

In illustrating the meaning of particular words and phrases, the plan which I have adopted is, to quote the

elder poets and the contemporaries of Virgil, and but rarely his successors. For the works of Virgil were so universally read and learned by heart, that it is always likely that Ovid or Statius, for example, only gives us a repetition of the Virgilian phrase, and not an independent instance of its employment.

I could wish that the *Bucolics* were not read so early in schools as they generally are; for, excepting Horace, I know no portion of the Latin poetry read at school so difficult to understand. They might be read after the *Aeneis*, and perhaps in conjunction with some *Idylls* of Theocritus.

In writing a commentary one should endeavour to avoid giving too much explanation, and be careful to omit nothing requisite. On the last point I believe myself to be tolerably secure; but I greatly fear that, not being in the habit of teaching or lecturing, I may have erred on the other side. It is however the safe side.

Even in this work I have a moral object. I am not without hope that young men, from reading and understanding the rural poetry of Virgil, and learning something of the agriculture of the ancients, may have their curiosity excited about that of the present day, and thus be led to acquire a taste for rural life and husbandry; and that afterwards, as landlords, as private gentlemen, or as professional men, they may take a lively interest in our British agriculture, and seek to promote the welfare and to elevate the character of those engaged in it.

Before concluding, I will justify my mode of spelling

a word which I use in this as in all my other writings. From the Greek $\mu\acute{\upsilon}\theta\omicron\varsigma$ I have made the word *mŷthe*, in which however no one has followed me, the form generally adopted being *mŷth*. Now if there is anything like a general rule in the English language it is this, that words formed from Greek and Latin dissyllables in *os* and *us*, whether the penultimate vowel be long or short, are monosyllables made long by a final *e*. Thus $\beta\acute{\omega}\lambda\omicron\varsigma$ makes *bōle*, $\pi\acute{\omicron}\lambda\omicron\varsigma$, *pōle*. I believe that a single instance to the contrary, except *myth*, cannot be adduced; for *plinth* and the like are not such, the vowel in them being made short by the two consonants. I am not simple enough to expect to alter the usual practice, I only want to show that analogy is on my side.

In conclusion, as my work cannot possibly be exempt from error, and must be capable of much improvement, I shall feel really thankful for any communications on the subject; and promise to give them all due attention.

T. K.

Binfield, Berks, Feb. 25, 1846.

BIOGRAPHICAL NOTICES

OF

VIRGIL, ASINIUS POLLIO, AND CORNELIUS GALLUS.

It is always a matter of regret, when in reading the works of men of genius we find ourselves destitute of the means of knowing something of their private history, their ordinary occupations, their mode of life, and their familiar conversation. As a proof of this feeling, we may observe the great avidity with which any anecdote of such men is received whenever it presents itself from any unexpected quarter. In the case of modern writers this is not felt so much; yet who would not fain know more of even Milton? and how much is it not to be deplored that we know so little of Dante, Shakespeare, Spenser and Cervantes! But imperfect as our knowledge is of the history of these great men, it is actually copious when compared with what we can learn of that of the ancients. Of these, with the exception of Cicero, Horace, and Ovid (whom circumstances led to speak of themselves, their habits and feelings), we know almost nothing; for what can be more jejune than the notices of them transmitted to us by scholiasts and grammarians!

Virgil has shared the common fate: nearly all our information respecting him is derived from a Life, purporting to be written by Donatus, a grammarian who flourished in the fourth century, and which, though it is probably founded on earlier and more authentic narratives*, presents in its actual form a farrago

* Especially the work of Asconius Pedianus, *Contra detractores Virgilii*. In our Notes (pp. 44, 59), we inadvertently followed Servius in terming him Virgil's contemporary, for he was not born till some years after the death of the poet.

of puerile fictions, many of them apparently the inventions of the marvel-loving monks of the middle ages. Their origin can often be easily traced in the history and works of the poet himself. Thus he was skilled in magic, because his mother's name was *Magia*; and he was a clever horse-doctor, and was in that capacity, before he exhibited his poetic talents, employed in the stables of the emperor Augustus, because he treats in the *Georgics* of the diseases of cattle.

We will here endeavour to relate all that seems to bear the semblance of truth in *Donatus'* Life of this poet, and add the little that is known of the history of his friends *Pollio* and *Gallus*, as it tends to illustrate the *Bucolics*.

P. VIRGILIUS MARO.

Publius Virgilius Maro was born on the Ides (15th) of October, 682-4, in the first consulate of *Pompeius* and *Crassus**. The place of his birth is said to have been *Andes*, a village within three miles of *Mantua*, in *Cisalpine Gaul*†, where his father had a property in land, probably of moderate extent. The name of his mother was *Maia*, or rather *Magia*, as there was a family of this name in the adjacent district of *Cremona*‡ to which she may have belonged. Among the figments of the grammarians we may reckon the following: viz. his father was a potter or brickmaker (*figulus*),—*Virgil* we know made (*fingebat*) verses,—or he was a hired servant of one *Magius*, who afterwards gave him his daughter in marriage; and when

* *Virgilius Maro, in pago qui Andes dicitur, haud procul a Mantua, nascitur, Pompeio et Crasso Coss.* Hieronym. in Chron. Euseb.—N.B. Here and elsewhere we give the years of Rome according to the *Catonian* and the *Varronian* æra.

† It was the established belief even in the time of *Dante* (*Purg. C. xviii. st. 28*), that *Andes* was the present *Pietola*; but this village is only two miles from *Mantua*.

‡ *Cn. Magius, Cremona, præfectus fabrum Cn. Pompeii.* *Caes. Bell. Civ. i. 24.*

his father-in-law gave him charge of his cattle and farming (i. e. made him his *villicus*), he increased his little property by purchasing woods and by keeping bees,—a fiction to account for the origin of the Georgics. They also tell, that his mother dreamed that she was delivered of a branch of bay, which grew at once to be a tree laden with various fruits and flowers, and that early next morning, as she was accompanying her husband into the country, she was seized with the pains of labour on the road, and gave birth to her celebrated son in a ditch, who, unlike other newborn babes, never uttered a cry, and displayed a countenance of the utmost placidity.

The early years of the future poet were probably spent in the seclusion of his father's *villa*, where he may have been taught the elements of literature by some educated slave, or possibly at a school in the village*. In 694–96, when he was twelve years old, he was sent for his education to Cremona, where, as we have supposed, he may have had maternal relatives. He probably remained there till he assumed the virile *toga*, which he is said to have done in the second consulate of Pompeius and Crassus, 697–99, in his sixteenth year. He then went to Milan, for instruction of a higher order, and thence, we are told, to Rome, or, as Donatus says, first to Naples and then to Rome. Whether at this early age he visited these two capitals or not, is a matter of the utmost uncertainty; in all probability the grammarians sent him thither in order to place him on a level with Horace and others. At all events it seems plain, from the account of his early years, that his father could not have been in mean circumstances, or he could not have bestowed such an education on his son.

Virgil is said to have been taught Greek by Parthenius †, at Naples, and to have attended the lectures of Syro, an Epicurean philosopher, at Rome, where his fellow-pupil was Varus, to whom he afterwards inscribed his sixth eclogue. But he must surely have been taught Greek long before he could have gone to Naples, and he might easily have learned the Epicurean system in the writings of Epicurus himself, or rather

* Comp. Hor. S. i. 6, 72.

† See Life of Gallus.

in the poem of Lucretius, which had lately appeared, and which exercised such influence on the rising generation of the Latin poets.

It is uncertain how long Virgil may have been from home. As his constitution was delicate, it is probable that he early sought the tranquil retirement of the paternal *villa*, and, without taking much concern in the occupations of the farm, devoted himself to literature. The rural poetry of Theocritus would seem to have had a peculiar charm for his gentle and placid mind, and it is not unlikely that he may have tried to imitate, or rather have translated, parts of it. We know that at this time he composed a poem named the *Culex*, of which the subject was the death of a gnat, killed by a shepherd whom she had stung, to warn him against the approach of a serpent. He is also said to have written at this time epigrams, *Priapeia*, *Dirae*, the *Moretum*, the *Copa*, etc. All these poems, and with them one named *Ciris*, have come down to us; and though some of them may be of the Augustan age, and are not unworthy of Virgil, we feel confident that none of them are his composition. One of the best of these is the *Moretum*, which, it is said, he translated from the Greek of Parthenius; but its aspect is much more Italian than Greek, and it contains a minuteness and accuracy of description which is foreign to the genius of Virgil. To us it seems to be the work of one who was familiar with the poems of Virgil, and even with those of Horace. The same is the case with the *Copa*; it is not Virgilian, but it contains Virgilian terms and expressions. The *Culex* which we have is a wretched production, evidently the work of some one who sought to replace the real, but lost, *Culex* of Virgil.

After the *Culex* Virgil wrote his *Bucolics*, of which there can be no doubt that the first written was that which stands the *second* in order,—the *Alexis*. Those who infer from Ec. v. 52, that Virgil was personally known to the Dictator, place it in 707–9; those who from Ec. viii. 11, that he wrote his *Bucolics* at the desire of Pollio, in 709–11 or 710–12. The first hypothesis is quite inadmissible; and with respect to the second, all that legitimately follows from that passage is, that

at the desire of Pollio, our poet took up again the subject of unrequited love, and was perhaps required to imitate the *Pharmaceutria* of Theocritus. The real case would seem to be, that when in 709-11 Pollio, who was himself a man of letters and a poet, was appointed to the government of Cisalpine Gaul, he became acquainted with the *Culex*, the *Alexis*, and perhaps some other pieces of the young poet of Mantua, and gave him his patronage and his friendship.

The *third* eclogue was Virgil's next production. This was most probably written in 710-12, or 711-13, after he had obtained the friendship of Pollio. We should be inclined to say in the former year; for the place in which he makes mention of his patron (*vv.* 84-89), seems to express the warmth of recent gratitude. In this poem, probably to gratify Pollio, who was of a satirical turn, he made a wanton attack on two, as we may suppose, bad versifiers, named Bavius and Maevius. Of these men we know little or nothing, but it is difficult to conceive that they could have given the young provincial any cause of enmity, for they appear to have lived at Rome, while he, like another Burns, did not at this time look for fame beyond his native province. In this very eclogue there is a passage (*v.* 105) which could have been understood only at Mantua.

The *fifth* eclogue was probably the next he wrote. In it he alludes to the second and third; and whether, as is the general opinion, it is allegorical, and *Daphnis* is Julius Caesar, or the contrary, we see no reason for placing it earlier or later than 710-12.

We are inclined to assign one of these years also as the date of the *seventh* eclogue. It contains no chronological marks, and those who place it in 714-16, own that they have no proofs to offer. On the other hand, we may observe (supposing our opinion respecting the fifth to be correct) that the three preceding eclogues (notwithstanding the compliment to Pollio in the third) are purely bucolic, and that such also is the seventh, while the remaining six all relate to the poet himself or his friends and patrons, and are therefore of a different character. Further, the seventh was evidently written at

Andes, and we shall see reason to doubt if the poet ever resided much there after he recovered his lands in 712-14.

The year 711-13 was that of the division of the lands of various Italian towns among the legions of the Triumvirs. Among these devoted towns was Cremona, and it would appear that the insolent soldiery, who dictated to their masters, insisted on a portion of the adjoining district of Mantua being included in the grant. Andes, which therefore could hardly be so near to Mantua as is said, was probably in the confiscated portion; and Pollio, anxious to save the young poet's property, may have exerted his influence in his favour with Maecenas, the friend and adviser of Caesar, to whom the task of rewarding their joint legions had been committed by Antonius. Virgil visited Rome, now probably for the first time, furnished with letters from Pollio. He was fortunate enough to win the favour of both Maecenas and Caesar; and to testify his gratitude, he wrote his *first* eclogue, either at Rome or after his return to Andes.

The distribution of the lands was stopped by the breaking out of the Perusian war. When that was terminated, in 712-14, Caesar sent Alfenus Varus to replace Pollio in the command in Cisalpine Gaul, and Cornelius Gallus to levy contributions on the towns whose lands had been spared. It is possible that Virgil had been recommended to these men by Maecenas or Pollio; but the rude soldiery had little regard for letters, and an officer named Arrius or Claudius, who had seized on his lands, drew his sword on him when he asserted his claim to them, and he narrowly escaped with his life. It is not perhaps necessary to suppose that he had to return to Rome on this occasion; for as his right to the retention of his lands was clear, Varus could easily do him justice. It was probably while he was making application to Varus that he wrote his *ninth* eclogue. From a passage in this it would seem, that when at Rome he had made the acquaintance of the two most distinguished poets of that time, C. Helvius Cinna, the friend of Catullus and author of the *Smyrna*, a poem on which, though short, he had laboured for nine years; and L. Varius, then known by his poem *De Morte*, written on the death of Julius Caesar, and afterwards renowned by his

tragedy of Thyestes. With this last he formed an intimacy which remained unbroken till the hour of his death.

It was probably also in this year, and to prove his gratitude, that he wrote his *sixth* eclogue, which he dedicated to Varus, and in which he made honourable mention of Cornelius Gallus. Toward the end of this year also he composed his *fourth* eclogue, to celebrate the blessings that were to result to the Roman world from the peace of Brundisium.

It seems not improbable that Virgil, whose health was delicate and who was devoted to literature, seeing that he was likely to have rude and encroaching neighbours in the soldiers that were settled about him, resolved to sell his property at Andes, and settle at Rome or in the south of Italy*. We certainly never hear of his living again at Andes, and it is not likely that he would continue to hold a small estate which he would never visit, and which would therefore be entirely at the mercy of his bailiff. It would seem to have been in this year that he introduced Horace to the notice of Maecenas; and it apparently results from this, that he was then residing at Rome. To this period we may, we think, refer what Donatus tells us of his having a house in that city near the gardens of Maecenas, whose gift to him it probably was.

In the month of September, 713-15, Virgil commenced his *eighth* eclogue, at the desire of Pollio, who was then returning from his Illyrian campaign. This is the last mention of his earliest patron in our poet's works; but as Pollio at this time settled for life at Rome, there is every reason to suppose that their intimacy was not interrupted.

It is a disputed point in what year the journey of Maecenas to Brundisium, celebrated by Horace, took place. We incline to the opinion of those who place it in the spring of 715-17; and as Virgil was one of the party, which he joined at Sinuessa, he would seem to have come from Cumae or Baiæ, which might indicate that even then he had fixed his abode in Campania†.

* He may have bought a property in Campania: see on Geor. ii. 224.

† It was probably at this time that he saw the garden of the old Corycian near Tarentum, which he celebrates in the Georgics, iv. 125 *seq.*

Toward the end of 714–16 Agrippa had led an army into Gaul, and in the spring of 715–17 he reached the banks of the Rhine. As Lycoris, the mistress of his friend Gallus, had deserted him and accompanied that army, Virgil wrote his *tenth* and last eclogue to console him for the loss of the faithless fair one. The bucolic labours of our poet thus extend over a period of six or seven years,—a proof perhaps of the slowness with which he composed.

In this year the venerable M. Terentius Varro, then in his eightieth year, as he tells us, commenced his work *De Re Rustica*. As he was a ready writer, he probably published it in this or early in the succeeding year, and from his established reputation it must have attracted general attention. The poem too in which Lucretius had shown the superiority of the Latin over the Grecian Muse in didactic poetry was then the object of universal admiration. It seems then to have occurred to Maecenas, as a statesman and a man of elegant mind, that a work combining the practical knowledge of the one with the poetic charms of the other might be likely to revive in some degree the taste for agriculture, which had declined so much on account of the civil commotions and the increase of luxury. To one who has present to his mind the British farmer, ignorant or careless of science and polite literature, as it is to be regretted he so generally is, this may seem to argue great simplicity in the ancient statesman; but we must recollect that in ancient Italy the tenant-farmer was rare, and that the nobles and gentry cultivated their own estates. It was these then, a most highly educated class, that Maecenas had in view, and it was on their love of literature that he hoped to operate.

He proposed the task to Virgil, who undertook it, though aware of the difficulty. We have stated that it does not appear that he was a practical farmer; but he must have had at least some general knowledge of agriculture, and he had the work of Varro and those of Mago and the Greeks to furnish

Horace terminates his narrative of the journey at Brundisium, but Caesar and his friends afterwards went to Tarentum to visit Antonius. See *Hist. of Rome*, p. 471.

him with information. He probably did not commence his poem till some time in 716-18, and he completed it in 723-27, a period of ~~nine~~ years, thus giving a year to about every two hundred and ~~fifty~~ verses,—another proof perhaps of his slowness. There is every reason to suppose that he composed it at Naples, where he had fixed his permanent abode on account of the delicious climate*.

There is a curious circumstance connected with the Georgics. Servius and Donatus both positively assert, that the latter half of the fourth book was devoted to the praises of Cornelius Gallus, after whose death the poet, by command of Augustus, substituted for them the story of Aristaeus. As this last is evidently an integrant part of the poem, and it seems impossible to conceive how such a long panegyric could have accorded with a poem on agriculture, modern critics have without hesitation rejected the whole account as a baseless fable. We do not think that they are justified in acting in this off-hand manner, for notices of this kind have generally some foundation in truth. We further think that the poem did in fact originally contain the praises of Gallus, and that we can even point out the place in which they may have stood, and from which they were ejected after the death of Gallus at the desire of Augustus, or rather by the judgement of the poet himself.

Exactly in the middle of that book, when about to describe the mode of obtaining a new stock of bees after they had been lost, he mentions Egypt as the country in which this mode was most in use. Now in the very year in which he was writing this part of his poem, his friend Cornelius Gallus was appointed to the government of that country; and what could have been more natural for the poet than, after the description of the region about Alexandria (*rv.* 287-9), to introduce a few lines in praise of his friend the new governor? Will not the taking out of these lines, and the endeavour to substitute

* In fact the whole aspect of the poem is Campanian, there being only one mention of his native province (*ii.* 198); for that in *iii.* 10 is of a different character. It is for this reason that in our Notes on the Georgics we have had Campania chiefly in view.

something else in their stead, give an adequate solution of the difficulty with which this place of the poem is encumbered? We of course can only give this as a hypothesis, but it seems to us by no means an improbable one.

We cannot help suspecting also that during the composition of the Georgics, or in the two or three succeeding years, Virgil may have made a visit to Greece. The well-known ode of Horace (i. 3) is addressed to the ship in which Virgil had embarked, probably at Puteoli, to go, by long sea as we term it, to Athens (v. 6). The commentators unanimously refer this to 733-35, the last year of Virgil's life; but as we think it could be proved that this book contains no odes that had not been composed previous to 725-27, the year in which the title of Augustus was conferred on Caesar by the Senate, we feel disposed to assert that it is of an earlier voyage of his friend that Horace treats. This also, we need not say, is a mere hypothesis.

Virgil seems now to have devoted himself wholly to the composition of his epic poem the *Æneis*. He would appear to have meditated a poem of this kind from an early period, for he gives plain hints of such a design in both the *Bucolics* and the *Georgics**. As he probably began it in 723-25, and wrought at it till his death in 733-35, he must have produced about a thousand verses a year, in consequence no doubt of the greater facility with which narrative verse can be written than any other kind. During this period he probably resided almost exclusively at Naples; for Ovid, who lived pretty constantly at Rome, and who was five-and-twenty at the time of Virgil's death, says, *Virgilium vidi tantum*, which however may only mean that he had not, owing to that poet's death, the opportunity of cultivating his acquaintance.

In 735 Virgil went over to Greece, with the intention, we are told, of remaining three years abroad, occupied in polishing his poem. At Athens however he met Augustus, on his return from the East, and he was induced to accompany him

* See Ec. vi. 3 *seq.*; Geor. iii. 46. He may, like Milton, have long had the design without having fixed on a subject.

back to Italy. He fell sick at Megara, his disorder increased on the voyage, and he breathed his last at Brundisium on x. Kal. Octobr. (Sept. 22) in the fifty-second year of his age. His bones (~~i. e. probably his ashes~~) were conveyed to Naples and deposited in a sepulchre about two miles from that city on the road to Puteoli*. He is said to have composed the following epitaph, which was placed on his tomb:—

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope: cecini pascua, rura, duces.

In his person Virgil was tall and large, of a brown complexion, and somewhat clownish in his appearance. He suffered much from indigestion, being constantly afflicted with pains of the head and stomach, and he often threw up blood. He was temperate in his diet, and chaste in his person. Asconius asserted that he had often heard Plotia Hieria, the widow of L. Varius, and then an old woman, say, that her husband (with the usual indelicacy of the Romans on the subject) had offered to share her embraces with Virgil, but that he refused in the most decided terms. This, we think, should suffice to confute the story of the poet's intimacy with her, and his giving her the tragedy of Thyestes which Varius afterwards published as his own. The genius of Virgil was not dramatic; but had he attempted the drama, he would probably have selected the subject of Medea or Phaedra rather than that of Thyestes.

We learn from the same authority that Virgil was of a kind and amiable disposition, totally devoid of envy and malignity. His library was open to all men of letters, the τὰ τῶν φίλων κοινὰ of Euripides was constantly in his mouth. All the eminent men of the time were his friends. He was not however without opponents, among whom the poet Cornificius is particularly mentioned. His first and third eclogue were parodied: the parody of the first began thus,—

Tityre si toga calda tibi est, quo tegmine fagi?

* Consequently *beyond* the Grotta di Posilipo. The tomb shown now as his is over the entrance of the Grotta on the side toward Naples.

the other thus,—

Dic mihi, Damaete, cujum pecus, anne Latinum?
Non: verum Aegonis nostri sic rura loquuntur.

When he used the word *hordea*, Geor. i. 210, one made this verse,—

Hordea qui dixit, superest ut tritica dicat.

Another thus completed,—

Nudus ara, sere nudus—habebis frigora, febrem.

Carvilius Pictor wrote an *Aeneidomastix*, but this of course was after the poet's death.

Virgil was slow in the composition of verse: he likened himself to the bear, that licks her young into shape. Donatus tells us it was a tradition, that when writing the *Georgics* he used every morning to dictate a number of verses, and then work on them through the day till he had reduced them to a very few. He also says that he wrote the *Aeneis* first in prose, which is not unlikely; for Racine, who resembled him in many points, is said to have done the same with his tragedies. A further proof of the slowness and difficulty with which Virgil composed is furnished by the fact of there being such a number of imperfect verses in the *Aeneis*. This is peculiar to him; for though Ovid, Lucan, Valerius Flaccus, Statius and Claudian also left unfinished poems, a single incomplete verse does not occur in any one of these remains.

Virgil borrowed freely, not only from the Greeks, but from the elder Latin poets, and even his contemporaries. We are told that one day, when he was seen with an Ennius in his hand, and was asked what he was doing with it, he replied that he was gathering gold out of Ennius' dunghill,—no very generous language to that fine old poet, if the story be authentic.

No poet however was more fortunate than Virgil in the acquisition of fame; for from his own time, down almost to the present day, he has been generally placed in the very first rank of poets. Notwithstanding, we are not afraid to confess our belief that other Latin poets equalled him, and that Ovid surpassed him in true poetic genius. But he was fortunate in having had national subjects to work on, and thus to become

at once the national poet, while in every kind of poetry that he tried he was inferior to his model.

No one, we should hope, would prefer the elaborate elegance of the *Bucolics* to the charming simplicity, the sweetness, the grace, the redolence of rural life and manners of the pastoral *Idylls* of Theocritus. In the *Georgics* his real model is Lucretius, not Hesiod; and here fortune eminently befriended him, for the most attractive and most manageable of all subjects for didactic poetry beyond doubt is agriculture; while the difficulties presented by that selected by Lucretius could only be overcome by genius of a high order. Hence then the *Georgics* is a far more agreeable poem to read than the *De Rerum Natura*, while Virgil could never have struggled with the difficulty of the subject in the manner in which Lucretius had done. In those places where the latter has been able to give the reins to his genius, we discover a natural vigour, a sweetness, and a sense for the picturesque, which Virgil did not possess. In a word, as in the case of the *Bucolics* before and the *Aeneis* afterwards, the model-poet is the poet of nature, the imitator the poet of art and labour. Yet in the *Georgics* also there is much to admire: the language, though wanting in simplicity, is uniformly elegant; the arrangement is good on the whole; the system of personification which he adopted animates all nature, and diffuses life and energy throughout the poem. Its principal fault is the artificial character of the style, especially the contortions caused by the too frequent employment of the figure of rhetoric named *Hypallage*, which however has been generally admired as making the language more *exquisite*, as it is termed by the critics*.

The expectations raised by Virgil's promise of an epic poem on a national subject were extremely high; and if we can take Propertius as the organ of public opinion, it was hoped that it would vie with, or even surpass, the *Ilias*†. Augustus was so

* See Excursus V.

† "Cedite Romani scriptores, cedite Graii;
Nescio quid majus nascitur Iliade."—*Prop.* ii. 25, 65.

anxious to see at least some part of it, that he wrote from Spain to the poet in the most pressing terms, requesting him to send him, if no more, the first sketch of it, or even a single paragraph. This however Virgil declined doing; but some time after he read to him the second, fourth and sixth books. The emperor's sister Octavia, who was present, fainted away when the lines dedicated to the memory of her son Marcellus, toward the close of this last book, were read; and on recovering, presented the poet with ten *sestertia** for each of those verses. The poem, as is well known, was not completed when Virgil died. Such was his natural modesty, or so conscious was he of its imperfections, that when on his death-bed he repeatedly and earnestly called for the writing-desk which contained it, in order that he might commit it to the flames; and when he could not induce those about him to comply with his wishes, he left express directions to that effect in his testament. Augustus however forbade that part of the will to be executed, and committed the *Aeneis* to the poet's friends Varius and Plotius Tucca, with directions to revise and emend, but to make no additions whatever to it†. It is this emended edition of the poem which we possess at present.

The *Aeneis* then never received the finishing hand of its author, and is therefore to be judged with lenity. Making however all due allowance, we cannot concede that, even had he brought it to the highest point of perfection which he was capable of attaining, it could claim to be placed in the first rank of epic poetry. Virgil's genius was not epic; it wanted variety and facility, and he had little skill in the delineation of character. While all the personages in Homer and Tasso are definite and distinct, each with his peculiar mode of thinking, speaking and acting, and even Milton in his limited sphere of character has been able to mark distinctly each of his good and evil angels,—in Virgil, with the exception of Dido, all is sameness; one warrior is like another, and the Pius Aeneas is

* That is about £80; as there are twenty-five of these verses, the whole sum was about £2000.

† Donatus, 14; Plin. N. H. vii. 30; Gellius, xvii. 10.

as uninteresting a character as need be desired. This want of distinctiveness pervades all his poetry; hence the difficulty of understanding so many places of the *Georgics*. In his descriptions and similes there is usually something vague and hazy; they do not present a clear, distinct picture to the mind of the artist; while those of Homer, of Dante, of Ovid, for example, are as definite to the mental eye as if they were actually on the canvass*; and this we look upon as one of the tests of the true poet. We would then, placing such poets as Homer, Dante, Shakespeare, Milton and some others in the first rank, assign Virgil a place, and not the highest one, in the second; for we regard Tasso, Ariosto, Ovid (the ancient Ariosto) and Spenser as his superiors in original native genius, in the quick and ready conception of poetic forms, and in the spontaneous effusion of poetic expression†.

It is surprising how little of originality there is in the *Aeneis*‡. At every step in it we are reminded of the *Ilias* or the *Odyssey*; elsewhere we meet with Apollonius Rhodius; and had the old poem of Naevius on the first Punic war come down to us, we should in all probability have found the source of much that now appears original. Thus we have every reason to suppose that it was after him that he brought Aeneas to Carthage and made him be acquainted with Dido; in

* See, for example, in Homer the simile, *Il.* iv. 422; in Ovid that *Met.* iii. 111; in Dante that *Purg. C.* iii. st. 27.

† Virgil nor Lucan, no nor Tasso more
Than both.—*Carew, Poems*, p. 100.

The late Robert Southey rated Statius before Virgil in original genius. We demur to this decision, for our opinion of Statius is not very high. Had he said Valerius Flaccus we might not have disagreed much with him, for this was a poet of true original genius. In his *Argonautics*, though treating of the same subject with Apollonius Rhodius, he never imitates him, and he has contrived to give to the voyage of Jason a degree of novelty that is surprising. We cannot account for the neglect with which he has always been treated; we know he is not deserving of it.

‡ “If you take from Virgil his diction and metre, what do you leave him?”—*Coleridge, Table-talk*, p. 29; see also p. 183, 1st edit.

“Take from him what is in Homer, what do you leave him?”—*Johnson in Boswell*, ix. 310, edit. 1835.

Naevius, Aeneas consults the Sibyl at Cumae, and he probably had narrated the whole voyage of the founder of the Roman dominion which Virgil adorned from the *Odyssey*. Again we repeat that Virgil was fortunate in his choice of a subject; while other poets were transplanting the mythic tales of Greece, and thus making their poems exotics in Latium, he selected the only national subject that was capable of the embellishments of poetry, and thus became the national poet, the Latin poet *κατ' ἐξοχήν*.

We have given it as our opinion that Dido is the only character in the *Aeneis* that shows the hand of a master. It is a curious fact, when we consider Virgil's disposition, mode of life and character, that disappointed affection is his favourite subject, and that of which he excels in the delineation. In the *Bucolics* we have that of Corydon, of Damon, and of Gallus; in the *Georgics* we may say that of Orpheus; and in the *Aeneis*, his masterpiece, that of Dido, and slightly that of Turnus. Yet Virgil could hardly have had personal experience of the pangs of slighted love; he must have derived his knowledge of them from Euripides* and other poets, and, owing to some natural aptitude of mind for the task, have succeeded in producing the fine pictures of these mental torments which adorn his poems. The same was the case with the French poet Racine; he has created the *Hermione*, the *Roxane*, the *Phèdre*, and other characters of this nature, and yet we know that he never felt a strong attachment, was perhaps incapable of feeling it, for any woman whatever.

We have thus sketched a *Life of Virgil*, expressing our opinions and our conjectures, well aware that some will be contested and some rejected, but still hoping that we have elucidated it in some small degree.

* In page 138 we inadvertently named Apollonius Rhodius instead of Euripides.

C. ASINIUS POLLIO.

The Asinian *gens* originally belonged to Teate, the chief town of the Marrucinians, one of the peoples of the Marsian confederation*. Cn. Asinius settled at Rome where his son Caius (surnamed Pollio) was born in the year 677-79. His father being a man of property, and his own inclination leading him to literature, the young Pollio appears to have received an excellent education. In the one-and-twentieth year of his age (698-700) he made his first appearance in public life as the accuser of C. Cato for having violated the laws in his tribunate of the preceding year; but the influence of Pompeius was exerted in favour of the accused, and he was of course acquitted.

Pollio probably remained at Rome till the breaking out of the civil war. It was doubtless at this time that Catullus wrote the verses to Pollio's brother Asinius, in which he praises the honourable character of Pollio, and terms him *leporum Disertus puer ac facietiarum*†. Pollio deplored the civil commotions about to ensue; but finding, as he himself says‡, that he must take a part, as he had great enemies on both sides, he shunned, he adds, the camp, in which he could not be secure against his enemy (probably Pompeius), and joined that of Caesar, by whom of course his talents and his literary pursuits were duly appreciated, and who instantly took him into his confidence.

Pollio was one of those with whom Caesar deliberated previous to the passage of the Rubicon. He held a command in the army sent under Curio to reduce Sicily and Africa; after whose defeat and death he took the chief command, and effected his escape from Africa, though with loss and difficulty. He was present at Pharsalia. On his return thence to Rome he was probably made one of the tribunes of the people, and was active in opposing the measures of Dolabella for an abolition of debts. He accompanied Caesar to Africa and Spain,

* Catull. xii. 1; Sil. Pun. xvii. 453; Liv. Epit. 73.

† Catull. xii. 8.

‡ Cic. ad Fam. x. 31.

and fought at Munda; and it would appear that he was one of the fourteen praetors made by Caesar on his return to Rome. As Sex. Pompeius was soon again in arms, Caesar committed to Pollio the government of Ulterior Spain. In his campaign against Sex. Pompeius he met with a defeat; for the country was in favour of his opponent, and his father's veterans who were in his army burned to efface the disgrace of Munda. He would probably not have been able to maintain himself in his province, had not peace been made with Pompeius after the murder of the Dictator.

During the eventful period that succeeded, Pollio remained in his province. In his extant letters to Cicero* he expresses much zeal for the republic, but pleads want of instructions and the difficulty of marching an army through the province of Lepidus without his consent as an excuse for his inaction. In September 709-11, after the coalition of Caesar with Antonius and Lepidus (deeming perhaps the cause of the republic hopeless), he joined them with his three legions, and induced Munatius Plancus to follow his example. He was at the meeting near Bononia (not of course in the island), and the name of his father-in-law was the third on the tables of proscription, probably with his consent. He was one of those designated by the triumvirs for the consulate.

The government of the country beyond the Po was now committed by Antonius to Pollio as his legate. On the breaking out of the Perusian war, Pollio marched his troops out of his province, ostensibly with the intention of supporting L. Antonius, but he remained again inactive. At the end of that war Caesar sent Alfenus Varus to supersede him in his province. Pollio kept his troops on the coast, in order to favour the landing of M. Antonius; and he gained over to his side Domitius, who was cruising in the Adriatic. He was one of the negociators of the peace of Brundisium, after which he went to Rome and entered on the consulate, for which he had been designated in 709-11. In the following year he governed for Antonius, as pro-consul and legate, the province of

* Cic. ad Fam. x. 31-33.

Illyria; and when the Parthinians and some other tribes rose in rebellion, he subdued them and took the town of Salona by storm. He triumphed on his return to Rome, after which he retired from public life, devoting himself to literature. When Caesar asked him to accompany him to Actium, his reply was "My deserts toward Antonius are too great, his benefits to me too well known; I will therefore keep aloof from your contest and be the booty of the victor." Pollio continued to cultivate literature to the end of his life. He founded, out of the spoils of his Illyrian war, a public library in the Atrium Libertatis, which he adorned with the busts of those most distinguished in literature. He did not however totally withdraw from public life; he gave his attendance in the senate, and was on terms of intimacy with Augustus. He died at his villa near Tusculum in 756-58.

Pollio was distinguished as an orator, a historian and a poet. In his oratory he is said to have shown both vigour and wit; but he was bitter and sarcastic, and his action was wanting in grace. His history of the civil wars displayed candour and a love of truth and liberty, without passing the limits of discretion. His poetry was dramatic and of course imitated from the Greek; it is praised by both Virgil and Horace.

C. CORNELIUS GALLUS.

C. Cornelius Gallus was born at Forum Julii (*Frejus*), in Narbonese Gaul*, in the year 686-88. He is said to have been of humble origin†, but this perhaps only means that his family was not noble. Of the events of his early life nothing is known. It seems probable that, like the people of the Gauls in general, he took the side of Caesar in the civil war; for we find him on terms of great intimacy with Asinius Pollio previous to 709-11; in which year Pollio, writing to Cicero ‡,

* Suet. Oct. 66.

† *Id. ib.*

‡ Cic. ad Fam. x. 31.

tells him, if he wishes to read a play which he mentions, to get it from his friend Cornelius Gallus. As Gallus could not have been more than ~~one~~-and-twenty at that time, and Pollio probably was not much in Rome after the breaking out of the war, their intimacy, it is likely, commenced in the camp of Caesar. It is also likely that Gallus attached himself to the party of the younger Caesar, for we are told* that in 711-13, when the confiscations to reward the veterans began to be put into effect, he was assigned the task of collecting money from those towns beyond the Po of which the lands were to be spared. As Mantua was one of these, his intimacy with Virgil may have commenced on this occasion. We hear nothing more of Gallus till after the battle of Actium, when we find him in command of a division of Caesar's army, taking the town of Paraetionium in the west of Egypt, and defending it against Antonius with success. When Caesar was leaving Egypt after the death of Antonius, 722-24, he committed the government of it to Cornelius Gallus. The people of two of the Egyptian cities having risen in arms, to resist the tribute imposed on them, Gallus suppressed the revolt without difficulty; but elated with prosperity, he lost sight of prudence, and gave the enemies, whom a man like him was sure not to want, an opportunity of injuring him in the mind of the suspicious Augustus, by causing statues of himself to be erected in various parts of Egypt, and his deeds to be engraved on the Pyramids†. By a late writer‡ we are also told that he was charged with pillaging his province; but for this charge there does not seem to be any foundation. In consequence of these charges he was removed from his government, and on his return to Rome Augustus forbade him his presence and prohibited him from entering his provinces§. When it became manifest that he had lost the favour of the prince, new accusers appeared and new charges were made against him, and the Senate decreed that he should be banished and his property be seized to the use of Augustus. Gallus, unable to

* Serv. on Ec. vi. 64.

† Dion. Cass. liii. 23, 24.

‡ Ammian. Mar. xvii. 4.

§ Sueton. *ut sup.*

bear this misfortune, put a termination to his life (726-28): he was in the fortieth year of his age at the time. Augustus praised the dutiful conduct of the Senate, but shed tears for Gallus, and complained that to him alone it was not permitted to be as angry as he pleased with his friend*.

Gallus, like Pollio, beside being a statesman and a warrior, was an orator, a poet and a patron of learned men. His friendship for and patronage of Virgil have given him enduring fame. The extant work of Parthenius of Nicaea, *Περὶ ἐρωτικῶν παθημάτων*, is addressed to him, and was apparently compiled at his desire. The grammarian Q. Caecilius Epirota, the freedman of Atticus, when dismissed on account of a suspicion of too great intimacy with the daughter of his patron, the wife of Agrippa, whom he was engaged to instruct in literature, betook himself to Gallus, who retained him on terms of the greatest intimacy; and this is stated to have been one of the heaviest charges made against Gallus by Augustus†. The poems of Gallus are said‡ to have consisted of translations from Euphorion and of four books of elegies, of which the subject was his mistress Lycoris. This is said to have been Volumnia, the freedwoman of a senator named Volumnius, with whom Gallus had a connexion, similar to that of Tibullus with his Delia, and Propertius with his Cynthia. She is generally supposed to be the Mima Cytheris who had been the mistress of M. Antonius, but of this there is no certainty. When in 715-17 Agrippa led an army into Gaul and crossed the Rhine§, Lycoris, with the faithlessness common to her kind, deserted Gallus and accompanied some officer in that army. Gallus, who it would appear had a command in the army which Caesar was assembling in the south of Italy, to act against Sex. Pompeius, was much affected by her perfidy; and his friend Virgil, who, as we have reason to suppose, was then residing in Naples or its vicinity, wrote his tenth eclogue to console him. He had already introduced his praises into

* Sueton. *ut sup.*

‡ Serv. on Ec. x.

† Sueton. De Ill. Gram. 16.

§ *Id. ib.*

his sixth eclogue, and at a later period he inserted them in his *Georgics**.

As a poet, Gallus is described by Quintilian as being somewhat rugged (*durior*); his poems are all lost, but, according to Servius, Virgil has inserted a few of his verses in the tenth eclogue.

* See Life of Virgil, p. xvii.

CONTENTS.



NOTES ON THE BUCOLICS.		Page
Eclogue I.....		1
Observations		13
Eclogue II.		16
Observations		26
Eclogue III.		29
Observations		46
Eclogue IV.		49
Observations		58
Eclogue V.		62
Observations		72
Eclogue VI.		76
Observations		88
Eclogue VII.		90
Observations		101
Eclogue VIII.		102
Observations		118
Eclogue IX.		119
Observations		128
Eclogue X.		129
Observations		138
NOTES ON THE GEORGICS.		
Book I.....		139
Book II.		206
Book III.		250
Book IV.		293

EXCURSUS.	Page
I. The River Oaxes	327
II. Latin Participials	330
III. Latin Middle Voice, etc.	332
IV. The Sibyl and the Return of the Golden Age	334
V. Peculiarities of Virgil's Style	336
VI. Corvus and Cornix	338
VII. Abstract for Concrete	340
VIII. On Geor. III. 400	340
IX. Latin Contractions	342
X. On Geor. IV. 287.....	346
TERMS OF HUSBANDRY.....	348
FLORA VIRGILIANA	374

ERRATA.

Page 2, line 9, *dele* oaten.

— 25, — 7, *for* πολὺς *read* πολὺς.

— 154, — 7 from bottom, *for* re *read* eo.

— 178, — 17, *for* sultemen *read* subtemen.

— 328, — 3, *for* πελιδός *read* Πηλειάδος.

— 356, — 8 from bottom, *for* fodere *read* podere.

Geor. ii. 350 *seq.* We fear that we have not given the true sense of this passage. The stone or tile it would appear was to be in the earth, but *above* the root of the plant, not *about* it, like the stones and shells previously mentioned; see Colum. iii. 11.

NOTES

ON

THE BUCOLICS.

ECLOGUE I.—TITYRUS.

ARGUMENT.

A SHEPHERD named Tityrus, while seated beneath a spreading beech-tree, where he is amusing himself with playing on his pipe and singing the praises of his mistress Amaryllis, is accosted by a neighbouring swain named Meliboeus, who having been turned out of his lands, is driving his flock of goats before him, uncertain whither to direct his course. He inquires of Tityrus how he had been able to escape the general calamity, and when informed, congratulates him on his good fortune, contrasting with his felicity his own hapless condition. Evening comes on, and Tityrus invites Meliboeus to stop for the night with him in his cottage.

NOTES.

1-5. *patulae*. As we shall show hereafter, this, like most words of the same termination, is a participial. It therefore differs little from *patens*. Servius however makes a distinction, saying that the former was used of things which spread naturally, as *nares*, *arbor*, *crux*; the latter, of such as opened and shut, as *ostium*, *oculi*. Statius seems not to have known this distinction, for he says (Theb. i. 588), *patulo caelum ore trahentem*, and (iv. 792) *patulo trahit ore diem*, speaking in

both places of a child.—*tegmine*, a contraction of *tegitime*, or *tegumine*. Virgil in the employment of this word follows Lucretius, who uses it more than once, as *sub eodem tegmine caeli*, ii. 661.—*fagus*, the beech-tree. For this and the names of all other plants and flowers, see the Flora at the end of this volume.—2. *Silvestrem musam*, woodland or rural muse, i. e. song; the Muse, like Ceres and Bacchus for example, being put for the thing over which she presided.—*tenui avena*, slender ~~oaten~~ pipe. In the picture in the celebrated Vatican MS., which is supposed to be of the fifth century, and the pictures in which are probably copied from still older ones, Tityrus is represented as playing on an instrument resembling the Cennamella of the modern Italian peasantry, which we shall describe in our Observations on the third Eclogue. It is however probably the *fistula*, or Pandean pipes, the usual instrument of the ancient shepherds, that the poet means in this place. *Avena* is here apparently merely used as equivalent to *calamus*, the proper term for the reed of which the *fistula* was made, and which the poet uses v. 10. (Cf. vi. 8.) Ovid also (Met. ii. 677. viii. 191) uses it for the tubes of the *fistula*. Voss however, who takes all things in the most literal and narrow sense, understands by *avena* the corn-pipe of straw, such as young children amuse themselves with, not considering the ridiculous picture which a grey-headed man blowing a corn-pipe presents.—*meditatoris*, practise. *Simulque ad cursuram meditabor me ad ludos Olympiae*. Plaut. Stich. ii. 2, 33. *Meditator* is the Greek μελετάω: for it is a curious fact, that though *d* and *l* are not letters of the same organ, or even of the same class, they are commutable; as ἔδκρον, *lacrima*; *cicada*, *cicala* (Ital.), *cigale* (Fr.); *hedera*, *ellera* (Ital.), *lierre* (Fr.). In the Sicilian dialect the Italian *ll* is uniformly represented by *dd*.—3. *Nos*, i. q. *ego*, in the usual Latin manner.—*et*. This conj. is frequently used by Virgil to connect words which are epexegetic or explanatory of what precedes. It then answers to *even* in our translation of the Bible.—4. *fugimus*. There is an ascending gradation here from the preceding *linquimus*; I not merely quit my country, I fly, as it were, from it, such is the violence used toward me.—*lentus*, stretched, reclined. By

a principle of the Latin language, hereafter to be explained, it is the same as *lenitus*, and is the part. of *lenio*, to relax or soften. Its primary meaning therefore is *relaxed*, from which those of *flexible*, *slow*, *tough*, etc. are easily deduced.—5. *resonare*, to give back or echo, ἠχεῖν. Cf. Geor. iii. 338.—*Amaryllida*, the name or praises of his mistress Amaryllis.

6-10. *deus*. He calls the person to whom he was indebted for his present felicity (*otia*) a god. There is no doubt that the person meant was Caesar Octavianus. As it was the general belief of at least the educated classes at that time at Rome, that the gods of the popular creed were merely deified men, there was little or nothing of impiety in giving to a man while living the divine honours which he was sure to obtain after his death. Cf. Hor. Ep. ii. 1, 15. Tityrus means that he would worship Caesar (or probably his Genius) along with his Lars or household-gods, as it sometime after became the general custom to do. See Hor. C. iv. 5, 34.—7. *illius*. Virgil here and elsewhere shortens the penult. in this word. Cf. Geor. i. 49; Aen. i. 16. etc. He takes, like other poets, the same liberty with *ipsius*, *alius* and *solius*.—8. *nostris*. The same as *meos* in next verse.—*inbuet*, sc. *sanguine*.—*agnus*. Some offered a pig, others a lamb, others a calf to their Lar, according to their circumstances or their piety. See Tibull. i. 1, 21.—9. *ipsum* i. e. *meipsum*.—10. *ludere*. This verb is not to be taken in the modern sense of the word *play*, as when we speak of *playing* the flute: it was used to express any employment that was not of a serious nature. Cf. vi. 1.

11-18. *magis* i. q. *potius*. See Lucr. ii. 385, 428, 868; Catull. lxviii. 30.—12. *Usque adeo*, to such a degree. This is a common Lucretian phrase. With respect to *adeo*, where *ad* is apparently joined with an abl. we may notice the following observation of Priscian (De xii. vers. Aen. xii. 200): “Solent componi ablativi cum praepositionibus quae etiam accusativo separatim solent conjungi, *quapropter*, *quocirca*, *praeterea*; sic etiam *interea*.” *Adco*, *antea*, *postea*, *antehac* and *posthac* would seem to have escaped his observation. This theory is however disputed at the present day, and in fact we do not see how the *ea* in *interea*, for instance, could be

an ablative.—*turbatur*, there is such distraction and confusion all through the country.—*ipse*, I myself, a sharer in the common calamity.—13. *Protenus* i. q. *protinus*, i. e. according to the critics, *porro tenus*, on, onwards. We however rather think that *pro* is taken here in the same sense as the Greek *πρὸ*, and as in *projicio*, *progredior*.—*aeger*, sick at heart. This adj. is used of the mind as well as the body. Cf. *Aen.* i. 208, 351, etc.—*vix duco*, I lead with difficulty, she is so weak.—15. *Spem gregis*, the hope of my flock, i. e. the means of keeping it up. Cf. *Geor.* iii. 73.—*silice in nuda*, on the bare rock or stones. Possibly it means the road, as the Roman roads were paved with *silex*. We cannot see, with Heyne, an allusion to the practice of putting straw or fern under the sheep in the stalls. *Geor.* iii. 297. In all countries sheep and goats yearn in the fields, in Italy frequently on the roads as they are driven along them.—*connixa*. This is the only instance of the employment of this word in the sense of bringing forth. *Servius* says it is used for *enixa* to avoid a *hiatus*; but we rather think, with *La Cerda* and *Fea*, that the poet selected it to express the pain and difficulty of the goat's labour.—*reliquit*. This would seem to intimate that the kids were born dead, or died soon after their birth; for kids and lambs can walk as soon as they are born, and *Meliboeus* would probably have carried them sooner than leave them to die of hunger.—16. *laeva*, stupid, as *dexter* is quick, expert. The idea is taken from the hands.—17. *De caelo tactas* sc. *fulmine*, struck with lightning. This is a common expression in *Livy* and other prose writers.—*praedicere* i. e. *praedixisse*. The inf. pres. for the inf. past.—*quercus*. The striking of the oak *Pomponius* tells us indicated exile. The verse *Saepe*, etc. which follows here in some editions is wanting in all the good MSS. It occurs in its proper place *Ec.* ix. 15, and was probably written in the margin of some ancient copy by way of illustration, and was thence taken into the text,—a common practice.—18. *da*, i. e. *dic*, as *accipe* is i. q. *audi*. Cf. *Aen.* ii. 65. vi. 136, etc. *Sed da mihi nunc: satisne probas?* *Cic.* *Acad.* i. 3, 10. *Aeneas eripuisse datur*. *Ovid.* *Fast.* vi. 434.

20-26. The following roundabout narrative was probably

intended for an imitation of the mode of narration of the peasantry.—21. *huic nostrae*, this town of ours. He nowhere mentions its name.—22. *depellere fetus*. The usual sense of this is *to wean*, and it is so understood by Servius, who is followed by Burmann and Fea; but La Cerda, Ruæus, Heyne, and all the late editors render it *to drive*, in favour of which they quote *In inferas partes depelli* (succum), Plin. N. H. ii. 78, and *Silicem quem montibus altis Depulerat torrens*, Sil. ix. 396, neither of which appears to us to be to the purpose. They also refer to the relative situation of Virgil's farm on an eminence at Andes, and Mantua lying in the plain. But see the Observations on this eclogue. In favour of the first interpretation it may be observed, that young lambs and kids are never *driven* to market in any country. The Roman shepherds of the present day, Fea says, carry to market in panniers on horses their young lambs, which they call *abacchi* (i. e. *abacti* ?); and Columella tells us (vii. 3), that the shepherds who lived near towns sold their lambs when very young to the butchers, in order that they might have the entire profit of the milk, a valuable article in hot countries. Horace seems to speak (Ep. i. 15, 35) of lamb's flesh as a cheap and inferior kind of food, and at the present day the lamb to be bought in Rome and other Italian towns is miserably small. It is objected, that if this be the sense of *depellere* in this place, we must, with Burmann, change *quo* in v. 21 into *quoi*, the ancient dative. But there is no necessity for this; for the adverb *quo*, whither, is, it would seem, a dative (contr. of *quoi*) signifying *to which*; and the only difference is, that it would be *for* instead of *to* which. Perhaps the whole difficulty arises from Virgil, who was not a practical farmer, not being always strictly correct in his use of rural terms.—25. *urbis*. Here and in v. 20 we must render *urbs*, town, for Tityrus knew nothing of cities.—26. *cupressi*. There is a violation of poetic propriety here, for the cypress is not one of the indigenous trees of Italy, and so could hardly be familiar to shepherds.

27. *tanta*, so great, that could take you so long a journey.

28-36. *Libertas*, liberty, the desire of obtaining my freedom. Tityrus, like nearly all other farm-servants at that time

in Italy, was a slave, and his master is represented as residing at Rome. Meliboeus, on the contrary, might seem to be a proprietor, unless he is to be supposed as removing his master's flock.—*sera*, i. e. *quanquam sera*.—*respexit*, looked back on. Liberty is to be conceived as preceding and looking back on him, as if inviting him to join her.—*inertem*, inert, making no effort to obtain his freedom.—29. *Candidior*, etc. The comp. here expresses some degree of. When my beard began to turn gray.—30. Heyne was inclined to reject this verse as unworthy of the poet; but it is in all the MSS. and may easily be defended when we consider the character of the speaker. Cf. iv. 60, 62. According to Cicero (Phil. viii. 11) a thrifty slave ought to make the price of his freedom in five or six years.—31. *Postquam*, etc. It was the custom of the Romans to give their slaves companions of the other sex; their union was named *contubernium*. A similar practice prevailed in our own colonies during the existence of slavery in them. Galatea and Amaryllis were the successive *contubernales* of Tityrus.—*habet*, has had. Our idiom differs from the Latin.—*reliquit*, deserted me; perhaps died. 32. *Namque*, etc. Galatea being probably of a vain, extravagant temper. Tityrus' saving and earnings went in buying her dresses and ornaments.—33. *peculi*. The *peculium* (from *pecus*) was the cattle which a Roman allowed his son or his slave to possess as his own property and to pasture on his lands. Varro, R. R. 1, 2.—34. *multa victima*, many a victim, i. e. a beast in such good condition as to be fit for sacrificing; for which purpose the fattest and best were selected. *Multus* and *plurimus* (especially the latter) are frequently used thus in the sing.—*saeptis* (from *saepio*), i. e. *ovilibus*. *Saeptum* was originally any inclosure, whence the *Saepta* or voting-place of the tribes at Rome.—35. *pinguis*, rich.—*ingratae*. He uses this term with a jocose peevishness, as if the town, and not Galatea, were in fault.—36. *gravis aere*, heavy with (i. e. full of) money. He had laid it all out in the town, buying gauds for Galatea.

37–40. I now comprehend, what I was wondering at, why Amaryllis was so sad, and why, ~~what~~ was unsuited to her thrifty character, she left the fruit hanging, each on its own

tree.—39. *Ipsae te*, etc. The very trees and founts sympathised with her grief and implored your return. Voss and Wunderlich understand them as merely re-echoing her exclamations, as in *v. 5*, but this is very prosaic.—40. *arbusta*, the trees, i. e. the *silvas* of *v. 5*. See Terms of Husbandry, *s. v.*

41-46. *Quid facerem?* etc. What was I to do? Even though she did thus grieve, it was only by going to Rome, where my master was residing, that I could obtain my freedom.—*servitio exire*, sc. *alibi*, from *v. 42*. *Aere alieno exire*, Cic. Phil. xi. 6. *Ex aerumna exire*, Lucil. *ap.* Non.—42. *præsententes*, favourable, for those who are *present* can give most effectual aid. Cf. Geor. i. 10; Aen. ix. 404; Hor. S. ii. 3, 68.—43. *Hic*, etc. Here, beside seeing my master and obtaining my freedom, I saw that young man (Caesar, now three-and-twenty), whom, as I told you (*v. 7*), I worship as a household god.—44. *Bis senos*. The Lars were worshiped once in every month, on the Kalends, Nones or Ides. Cato R. R. 143.—*nostra i. q. mea—fumant*. Because he had begun the practice and would continue it. We need not therefore, with Heyne, explain *fumant* by *fumabunt*.—45. *Hic*, as in *v. 43*.—*primus*. Wagner considers *primus* to be equivalent here to *primum*, and to signify *demum*, *tandem*, but the passages which he adduces in proof of it (Aen. ii. 375 and vii. 118) are not sufficiently to the purpose. Voss says *primus* is i. q. *princeps*. When we consider the involved style which Virgil afterwards employed in the Georgics, it appears not unlikely that the meaning is: He first relieved my mind from anxiety by replying, etc. The words *responsum* and *petenti* are terms used of the consulting an oracle. Cf. Aen. vii. 86. They are employed here of Caesar as of a deity.—46. *pueri*, my lads. *Puer* was the appellation of a slave, no matter what his age might be.—*submittite*. The critics here encounter the same difficulties as in *depellere*, *v. 21*, and they give us three interpretations of *submittite tauros*: viz. 1. Yoke your oxen. 2. Give your cows the bull. 3. Breed young oxen. In favour of the first, which is that of Servius, who is followed by Ruæus, Wagner and Forbiger, it is alleged that the object

of the poet here is to indicate the two rural occupations of pasturage and tillage, the first by *pascite*, the second by *submittite*, sc. *jugo*. But the only instance which they give of this sense of *submitto*, namely, *Submittant trepidi perfida colla Getae*, Rutil. Itin. i. 142, it will be easily seen is not to the purpose. The second occurs only, we believe, in Palladius (ex. gr. *submittendae tauris vaccae*, iv. 13), a late writer, and who possibly may have misunderstood this very place of Virgil. The third is the sense in which *submitto* is invariably used by Varro and Columella, and in which it is used by our poet himself, Geor. iii. 73, 159. Columella even employs it when speaking of rearing and training the young shoots of the vine. It is in this last sense that Heyne, Voss, Fea and Jahn (with whom we agree) understand it. The original sense of *submitto* being to *put under*, it was used of putting the young to suck their mothers, and thence came to signify to rear in general.—*tauros* i. e. *vitulos*. Cf. iii. 86, 87. It was probably the metre that obliged him to use this word, the ambiguity of which has given rise to all the disputes about the meaning of *submittite*.

47–59. Tityrus probably intended to go on and relate more of what befell him at Rome; but Meliboeus, struck with the prospect of his happiness, interrupts him by an exclamation, and then gives vent to his feelings of admiration in a description of Tityrus' land, and his occupations on it. This is highly natural and poetical.—*senex*, see v. 29.—*tua*. Wagner would explain this from the legal formula *meum est*, as Ec. ix. 4. He adds, that the emphasis should therefore be on *tua*, and not on *manebunt*. But this was not possible to a Roman, for *tua* here (like *mea*, ix. 4) is in the *thesis* of a dactyl.—48. *Et tibi*, etc. And for your contented mind your land is quite enough, though the pasture-land is mere rock and marsh, o'er-grown with rushes. Your cattle will not, like mine, be exposed to disease or infection by change of pasture.—50. *graves*, i. q. *aegras*, Cf. Geor. iii. 95; Aen. iv. 688. *Gravi Malvae salubres corpori*, Hor. Epod. 2, 57.—*tentabunt*, will try, i. e. afflict. A Lucretian term, v. 347. vi. 1135.—*fetas*. As this is the part. of an obsolete verb *feo*, akin to *fio*, *fuo* and

φύω, it should be written with an *e* and not *oe*. *Fetus* (subst.) signifies the offspring (*v.* 21.); *feta* is used of the mother either before or after parturition. The latter gives the best sense in this place. Cf. *Aen.* viii. 630; *Hor.* C. iii. 27, 4; *Ovid Fast.* ii. 413.—52. *Hic*, etc. Meliboeus goes on picturing to himself the happy lot of Tityrus, stretched at his ease beneath a tree, enjoying the cool shade near the well-known streams and the founts sacred to the nymphs.—*flumina*, streams. Voss says the Mincius and the Po, not considering the distance of the latter from Andes. Wagner, referring to *Aen.* xi. 659, xii. 331, the Mincius alone, and he endeavours to show that *inter* refers to the trees on its banks. *Flumina* for *flumen* has, we believe, always the name of the river subjoined, or at least (as *Geor.* iii. 18) it is clearly understood from having been previously mentioned. When Virgil uses the word *flumina* thus alone, it is generally best rendered by our word *streams*.—53. *frigus opacum*, the shady cool, i. e. the cool shade.—*captabis*. *Capto* is the freq. of *capio*, See on ii. 8.—54. *Hinc tibi*. We are to suppose Meliboeus pointing out the objects as he names them. On this side is the meering or boundary-hedge of tallows between you and your next neighbour, on the blossoms of which feed the bees, whose humming will invite you to sleep. The constr. is *Hinc, à vicino limite, saepes, quae semper Hyblaeis apibus (quoad) florem salicti depasta (est) saepe tibi levi (apum) susurro suadebit somnum inire*. How very remote from the graceful simplicity of Theocritus!—*ab limite*, like *ab ovilibus*, *v.* 8, and *pastor ab Amphryso*, *Geor.* iii. 2. It is in the same kind of apposition with *hinc* as *ad veteres fagos* with *hic*, iii. 12.—*semper*. Not all through the year, of course, but whenever the tallows are in blossom.—55. *Hyblaeis*. Mount Hybla, in Sicily, was famous for honey. We may here note a favourite practice of the Latin poets, namely, when they mentioned any practice, implement, natural product, etc., to join with it an adj. of a people or place most famed for it. Virgil makes great use of this practice, of which we meet no examples in Lucretius or the other earlier poets. Cf. *v.* 27, 29. ix. 30. x. 59; *Geor.* iii. 345, 526. iv. 270, etc.—*depasta*. See on vi. 15.—57. *Hinc*. Pointing to the rocky boundary at the

other side of the land—*alta sub rupe*, at the foot of the high rock. Burmann says that *sub rupe* is i. q. *in rupe*.—*frondator*, the leaves-gatherer. Cf. ix. 61. Pliny (H. N. xviii. 31.) says he was required to fill four baskets in the day. In Italy the leaves were, and still are, stripped off the trees as food for cattle, or for beds for them, or even for the peasants themselves. Cf. v. 80. There is no need of restricting *frondator*, with Heyne and Voss, to the vine-dresser.—*ad auras*, aloud. Cf. Aen. vi. 561.—58. *raucae palumbes*, the hoarse wood-pigeons, in allusion to their note.—*tua cura*, your favourites, the objects of your affection. Cf. x. 22; Geor. iv. 354; Aen. i. 682. iii. 476, etc.—59. *gemere*. This is the peculiar term for the cooing of the dove and pigeon.—*aeria*, aerial, i. e. rising high into the air. Virgil uses it of trees, rocks, mountains, etc. Cf. iii. 69; Geor. i. 375. iii. 474. iv. 508; Aen. iii. 680, etc.

59–64. Sooner therefore, says Tityrus, shall impossible or most unlikely things occur than the image of my benefactor be effaced from my bosom.—*Ante leves*, etc. The nimble deer shall browse up in the sky. We take *leves* as an ordinary epithet of the deer, and not, as some critics seem to do, to denote their flying like birds.—61. *Et freta*, etc. The meaning would seem to be that the fish shall dwell on the land: but in that case it is very awkwardly expressed. As for the sea's throwing the fish up on the shore, there would be nothing so very wonderful in it.—*freta*, straits, i. e. *maria*, part for whole. Cf. Geor. ii. 503; Aen. i. 611. iii. 127, etc.—62. *Ante*, etc. The Germans and Parthians were at this time the only peoples of any account that were not subject to the Romans. As their names must have been in every one's mouth, it was not perhaps out of character to make a shepherd speak of them, though Theocritus would hardly have done so. In making the Arar or Saône a river of Germany, the poet commits a geographical error. Some say he did so on purpose, as shepherds are supposed to be ignorant in such matters. Wagner thinks the solution lies in *pererratis finibus*; for when the Parthian had passed the western frontier of Germany, he would come to the Arar in Gaul; but in this case Tityrus should have named the Indus, and not the Tigris, as being the river beyond the east-

ern frontier of Parthia. But the true solution seems to be the poet's ignorance or negligence.—*exsul* is one who has voluntarily quitted his country. See Hist. of Rome, p. 83.—63. *Germania*, the country put for the people, perhaps for the sake of the metre; but at all events, it shows that the poet means a general migration of each people (like that of the Helvetians a few years before), and its occupying the seats of the other.

65-78. Meliboeus, struck by the idea of migration and change of country suggested by the latter words of Tityrus, paints the distant regions beyond the bounds of the Roman empire, to which himself and his companions in calamity will, he supposes, be obliged to travel in search of a settlement. Some of us, says he, will have to go southwards among the Africans, others northwards to Scythia, and the region through which the Oxus, laden with clay, rolls its turbid waters; others to the nearly unknown isle of Britain.—*sitientes*, thirsting, i. e. parched by the heat of the sun, the Gaetulians and other peoples toward the interior of Africa.—66. *rapidum cretae Oaxem*. See Excursus I.—67. *Et penitus*, etc. The ancients (see Mythology, p. 32) regarded the earth (*orbis terrarum*) as a circular disk round which the Ocean flowed. Britain therefore, lying in the ocean, was no part of the *orbis terrarum*. In a similar sense Horace says (C. i. 35, 29.), *Ultimos orbis Britannos*.—68. *En*. This word is used here to call attention to the expression of his feelings, just as the modern Italians use their *ecco* (*ecce*) so frequently in the heat of conversation. It was an unlucky supposition of Servius, followed by Heinsius and Heyne, that *En unquam* here is i. q. *unquamne*.—*patrios fines*, see v. 3.—*longo post tempore*, i. e. say the commentators, *longo tempore post*. *Post* is here then, i. q. *posthac*, yet from this verse and v. 29, and Aen. vi. 409, one might almost be led to think that it occasionally governs the abl.—69. *tuguri*. The *tugurium* or hut was one of the humblest kind of dwellings, often roofed merely with sods (*caespites*). As Sallust uses this word for the abode of a slave (Jug. 12), perhaps we might hence infer that such was the condition of Meliboeus, with whom Tityrus seems to be quite on an equality.—70. *Post*, i. e.

posthac, repeated from v. 68.—*mea regna*, i. e. the *patrios fines*, and *tugurium* of the preceding verses. Cf. Geor. iii. 476. Propert. iv. 7, 6.—*aliquot mirabor aristas*. I shall see with surprise and indignation, owing to the bad culture of the new possessor, only a few straggling ears of corn in the fields, which used to be so well tilled. Servius joins *post* with *aliquot aristas*, as being i. q. *post multa tempora*, adding, “et quasi rusticus per aristas numerat annos,” and this would appear to have been a current interpretation in antiquity, for Claudian has *decimas emensus aristas*, De IV. Cons. Hon. 372.—71. *Impius*. This word is the opposite of *pious*, which expresses the affectionate and dutiful feeling toward superiors, from whom we have received benefits, as the gods, one’s parents, one’s country. It is thus, for his dutiful conduct to his father, that the hero of the Aeneis is termed *pious*, as Metellus had been, Hist. of Rome, p. 329; and as the emperor Antoninus afterwards was, Hist. of Rom. Emp., p. 179. The soldier is here called *impious*, probably in reference to the civil wars in which he had been engaged. Cf. Aen. vi. 612, 833.—*novalia* and *segetes* here simply signify cornfields. For their exact import see the Terms of Husbandry, s. v.—72. *Barbarus*, i. e. one who was neither a Greek nor an Italian, alluding probably to the Gallic soldiers at that time in the Roman armies. Βάρβαρος, *barbarus*, did not suggest the same ideas as our Barbarian. Jahn, with whom we are disposed to agree, places a comma after *habebit*, and a colon after *segetes*.—73. *Produxit* is the reading of the best MSS. Others read *perduxit*.—*quis*, i. q. *quibus*, for whom (for a barbarian soldiery).—74. *Inserere piro*s, graft your pears, i. e. your fruit-trees, one kind for all. This and what follows is spoken in bitter irony.—*ordine*. The vines, as we shall see in the Georgics, were planted in regular rows.—76. *viridi projectus*, etc., lying at ease in a cavern overgrown with wild plants. Cf. vi. 6: *projectus* expresses the act of the shepherd throwing himself carelessly on the ground.—77. *Dumosa de rupe*, from the bushy rock, i. e. the rocky side of a mountain which is overgrown with bushes. Cf. Geor. iii. 314.—*pendere*, for goats in such situations appear to hang from the rocks.—78. *me pascente*, under my care, I feeding you. Martyn under-

stands it of his feeding them out of his hand; but this is proved to be incorrect by *carpetis* in the following verse, which is always used of browsing or grazing. As the *cyttisus* and the *sallows* are plants of the plain, we may suppose that a different rural scene from the former is indicated.

80-84. Meliboeus now turns to go away and pursue his melancholy journey, but Tityrus invites him to stop and spend the night with him.—*poteras*, you might, i. e. you have the power. There is no doubt, etc. expressed, and therefore he uses the indic. *poteras*, and not the subj. *posses*. *Attamen et justum poteras et scribere fortem*. Hor. S. ii. 1, 16. See Zumpt's Lat. Gram. by Schmitz, § 518. Some MSS. read *poteris* and also *hac nocte*.—81. *Sunt nobis*, I have.—*mitia*, ripe.—*poma*, fruits, as apples, pears, etc. *Pomum* expressed every kind of fruit that grew on trees, but not in bunches like grapes. Ovid (Met. iv. 51) uses it of the mulberry.—82. *molles*. Servius makes this to be i. q. the *mitia* of preceding verse. But Spohn more justly renders it *sweet*, as in *mollissima vina*, Geor. i. 341; *molle merum*, Hor. C. i. 7. 19; *mollia fraga*, Ov. Met. xiii. 86. Fée says that the Italians preserve the chestnuts from one year to another by drying and peeling them, and that when they want to eat them they soften them in the vapour of boiling water. “Voilà bien,” he adds, “*castaneae molles*.” (Commentaire sur la Botanique de Pline, i. p. 259.) As the chestnuts ripen in October and November, the critics place this eclogue in these months; but see Observations.—*pressi lactis*, i. e. cheese.—83. *Et jam*, etc. The smoke rising from the roofs of the farm-houses shows that they were preparing supper in them, and the lengthening shadows of the mountains warn us of the approach of sunset.

OBSERVATIONS.

Date.—As the division of the lands among the legions of the Triumvirs took place in the year 711-13, we cannot assign

V. 79 seq. Ἀδίων ἐν τῶντρῳ παρ' ἐμὴν τὰν νύκτα διαζέεις.

Ἐντὶ δάφναι τηνεί, ἐντὶ ῥαδιναὶ κυπάρισσοι,

Ἐντὶ μέλας κίσσος, ἐντ' ἄμπελος ἅ γλυκύκαρπος.

Theocr. xi. 44.

an earlier date, and need not assign a later, to this eclogue, which, though first in place, is probably fourth in order of composition among the eclogues.—See Life of Virgil.

Subject.—The subject of this eclogue is the favour that was shown to Virgil by Octavianus, in exempting his lands from the general confiscation that was taking place in Cisalpine Gaul. The poet exerts all his talent in magnifying the generosity of his benefactor; and it is one of his most original productions, as hardly a trace of imitation appears in it.

Characters.—Instead of appearing personally in this eclogue as the object of Caesar's generosity, the poet has chosen to represent his Tityrus, in whose mouth he places the praises of Caesar, as an old slave, the shepherd, or rather the *villicus*, of the proprietor of the land, and who at the same time was emancipated by his master, who we are to suppose was residing at Rome, whither Tityrus went in order to obtain his freedom by paying the regulated price for it; and Tityrus, when become a freedman, continues in his former occupation. To modern ideas this may appear a strange kind of poetic economy; but, as we shall show in our Observations on the following eclogue, the ancients had hardly any peasantry but slaves, and such are all the characters in their bucolic poetry. Meliboeus, the goatherd, the other interlocutor in this piece, must also, from analogy, be regarded as a slave, who is driving away the flock of goats of which he has charge, but which are the property of his master whose lands have been seized. That these two slaves should speak of their master's lands and property as their own is only conformable to the practice of servants in all countries, and may be witnessed every day in England, where a shepherd may be heard speaking of *his* ewes and lambs, a carter of *his* horses, etc. The females Galatea and Amaryllis are also slaves. We may mention, but only to reject, the absurd idea of some critics, that these are allegorical personages, the former representing Mantua, the latter Rome; a notion long since sufficiently refuted by Ruæus. On the subject of allegory, see the Observations on the fifth eclogue.

Scenery.—As the characters are ideal, we shall find the

scenery of this eclogue to be equally devoid of reality. The scenery which it presents is that of a country with mountains (v. 83), caverns (75), rocks (15, 47, 56, 76), fountains (54), streams (51), and marshes (48), and containing beeches (1), oaks (17), elms (58), vines and fruit-trees (73), chestnuts (81), willows and reeds (48, 54). This, we are assured by Voss and Jahn, is an accurate description of the district of Andes and of Virgil's farm there, within three miles of Mantua.

Such, as we have said, is the assertion of those who have never seen Italy, and who seem to have deemed it needless to make any inquiry in what appeared to be so plain a case. But surely the face of the country in Lombardy has undergone little change since the days of Virgil; and at the present day, any one who will ascend the lofty Torre della Gabbia, which stands in the centre of the city of Mantua, and look around him, will discern nothing but a plain the most level and unbroken that can be conceived, bounded to the north by the distant Alps beyond Verona, and to the south by the still more distant Apennines beyond Parma and Placentia. Here then are no mountains or even hills to cast their shades around Mantua (v. 83), no rocks or caverns, and, we may add, no chestnut-trees or beeches, for we saw neither in Lombardy. The former, we believe, do not usually grow in the plain; and Castelvetro (see Observations on Ec. vii.) asserts positively that they do not grow in the country round Mantua, where also he observes there are no goats kept. With respect to the beech, Holdsworth in his Letters on Italy, quoted by Heyne, makes the same remark as ourselves. We saw it growing spontaneously only in the mountains; and Allamanni, in his poem 'La Coltivazione,' terms it *alpestre* in that sense. But Wagner sapiently replies, that eighteen centuries have elapsed since the time of Virgil, and that only a small wood of cedars is now to be seen on Lebanon, where they formerly abounded. Perhaps then the same lapse of time will account for the disappearance of the mountains, rocks and caverns in the vicinity of Mantua.

The fact is, no one who has ever visited Mantua can for a moment believe that Virgil designed the scenery of this eclogue

for that of his own farm and the country about it. Virgil was not one of those poets who write from their own inspiration. In his *Bucolics* he drew his inspiration chiefly from Theocritus, as afterwards in the *Aeneis* from Homer; and finding in the Grecian poet the mountains and vales, the caverns, the springs and streams which Sicily presented, he with great judgement transferred them to his own poems, instead of giving them the tame features of the level plain of Lombardy. The scenery therefore, we repeat it, of the *Bucolics* is purely ideal, and those who endeavour to make it otherwise detract in reality from the merits of the poet.

ECLOGUE II.—CORYDON.

ARGUMENT.

CORYDON, a shepherd, has an extreme but hopeless affection for Alexis, the favourite of their common master. He used frequently to retire to the solitary woods, and there pour forth his complaints. The poet here gives us a specimen of the effusions of the mourning swain.

NOTES.

1-5. *pastor*. The *pastor* on a Roman farm was the person who had charge of the sheep or goats, and therefore answered to our shepherd: he was of course a slave. See *Terms of Husbandry*, s. v.—*ardebat*, sc. *propter*, he burned for, i. e. ardently loved. It more frequently takes an abl., see *Hor.* C. ii. 4, 7. iii. 9, 5, sometimes with *in*, *Ov. Her.* iv. 99; *Met.* viii. 50.—2. *Delicias*, the pet or favourite. *Passer deliciae meae puellae*. *Catull.* iii. 3. *Urbanus scurra, deliciae*

V. 1 *seq.* Ἀνὴρ τις πολύφιλτρος ἀπηνέος ἦρατ' ἐφάβω,
 Τὰν μορφὰν ἀγαθῶ, τὸν δὲ τρόπον οὐκ ἔθ' ὁμοίω.
 Μίσει τὸν φιλέοντα, καὶ οὐδὲν ἔν ἡμέρον εἶχεν.

Theocr. xxiii. 1 *seq.*

populi. Plaut. Most. i. 1, 14.—*quid speraret*, any ground of hope. There is a difference, Wagner says, between *quid* and *quod* in this construction, the latter denoting a greater degree of certainty; *habeo quod sperem*, being, I have a certain definite hope, *habeo quid sperem*, I might have some hope. We are not however certain that this distinction is well-founded.—3. *Tantum*, only. It was all he could do, or his only consolation.—*umbrosa cacumina*. This is apparently in parenthesis, or in apposition with *densas fagos*, to express the shade caused by the close-growing beeches. Cf. ix. 9. Spohn and Jahn, however, regard it in both places as what is called the Greek acc., or acc. of the remoter object with *secundum* understood, and therefore take away the commas.—4. *incondita*, unpremeditated, extemporaneous, *αὐτοσχέδια*.—5. *studio inani*, with bootless labour. *Studium*, *σπουδὴ*, is diligence, eagerness in pursuit, love of. *Studio fallente laborem*. Hor. S. ii. 2, 12.—*jactabat*, he used to throw out, to utter; on account of the preceding *incondita*.

6-13. He commences with a complaint of Alexis' want of feeling.—8. *Nunc etiam*, etc. The heat is now so intense that the sheep and goats seek the shade, the lizards that delight in warmth hide themselves from it in the brakes, the reapers have left the fields, I and the *cicada* alone face the burning sun; i. e. it is now the noon of a summer's day.—*umbras et frigora* i. q. *frigidas umbras*; a *hendyadis*, i. e. *ἐν διὰ δυοῖν*, a common figure.—*captant*. This and *occultant* in the next verse are freq. verbs to denote that the flocks and the lizards are everywhere seeking shelter. 10. *Thestylis*. The name of a female slave.—*rapido aestu*. See Excursus II.—11. *Allia*, etc. She was making for them the mess called *moretum*, which is described in a poem of that name attributed to our poet. It was composed of flour, cheese, salt, oil and various herbs (*herbas olentes*) brayed together in a mortar.—12. *At mecum*,

V. 6. ὦ λευκά Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;—Theoc. xi. 19.

.....τὴν δ' οὐ μέλει, οὐ, μὰ Δι' οὐδέν.—Id. xi. 29.

V. 7.ἀπάγξασθαί με ποιησεῖς.—Id. iii. 9.

V. 9. Ἀνίκα δὴ καὶ σαῦρος ἐφ' αἵμασιαισὶ καθεύδει.—Id. vii. 22.

etc. The woods resound with me and the *cicadae*, i. e. with my singing and their chirping. Cf. Geor. i. 41. ii. 8. Aen. i. 675. Voss renders *mecum* round about me, referring to Aen. i. 572. iv. 115. v. 716.—*tua vestigia*. This either means that Alexis had gone that way, and that Corydon was following him; or, which is more probable, that Corydon was going over the different places once trodden by Alexis.—13. *cicadis*. The *cicada* (*cicala*, Ital., *cigale*, Fr.) is of the cricket tribe. It sits on the trees in summer, where it chirps away the whole day long. Its note is like that of the common cricket: nothing can be more wearisome than to listen to its ceaseless monotony. It is probably to this that the epithet *raucis* refers, for its note is clear, resembling that of our house-cricket. Cf. i. 58.

14–18. We are not sure that we are, with Voss, to suppose that Corydon plays on his *fistula* in the manner hereafter to be described, when he has finished one subject and is thinking on another; but we are certainly to suppose a pause, and it is to be observed that there is either no connexion, or a very slight one, between the successive parts of these extemporary songs.—*fuī*, i. e. *fuiſſet*.—*tristes iras*, the morose violent temper. See iii. 80.—15. *superba fastidia*, the proud disdain.—16. *niger*, swarthy, dark, by exposure to the rays of the sun, in opposition to Alexis, who was a *verna*, and was therefore mostly in the house.—18. *ligustra, vaccinia*. See the Flora.

19–27. His thoughts now turn to the advantages which he himself can boast. He is over large flocks, he plays skilfully on the *fistula*, he is not deficient in personal beauty.—*Despectus*, etc. I am looked down on by you; you do not even deign to inquire who or what I am. If you did, you would find that it is in my power to give you handsome presents.—

V. 18. Καὶ τὸ ἴον μέλαν ἐντί, καὶ ἡ γραπτὰ ὑάκινθος.—Theoc. x. 10.

Καὶ τὸ ῥόδον· καλὸν ἐστὶ καὶ ὁ χρόνος αὐτὸ μαραίνει·
 Καὶ τὸ ἴον καλὸν ἐστὶν ἐν εἴαρι, καὶ ταχὺ γηρᾷ.
 Λευκὸν τὸ κρίνον ἐστὶ, μαραίνεται, ἀνίκα πίπτει·
 Ἄ δὲ χιών λευκά, καὶ τάκεται, ἀνίκα παχθῇ·
 Καὶ κάλλος καλὸν ἐστὶ τὸ παιδικόν, ἀλλ' ὀλίγον ζῇ.

Id. xxiii. 28 seq.

20. *dives pecoris*. We are not to understand by this that the flocks were Corydon's own : it only means that they were under his charge, and that he could consequently make use of as much of their milk, etc. as he pleased. See Observations.—*nivei lactis*. Servius, Martyn and Voss join *nivei* with *pecoris*, but the present construction seems more agreeable to the genius of the Latin language.—21. *Mille*. A def. for an indef. number.—*agnae*. If he has so many lambs, he must have more than half that number of ewes ; and therefore, as he adds, he was never without milk.—22. *lac novum*, new milk ; not biestings (*colostra*), as Servius understood it.—*frigore*, in the cold weather, i. e. winter.—23. *Canto*. This verb, like *cano*, of which it is the freq., signifies either to sing or to play on an instrument. The latter is its sense here. Cf. vi. 71.—*solitus*, sc. *erat, cantare*.—*si quando*, whenever.—*armenta vocabat*, i. e. *revocabat* or *avocabat*, sc. *à pastu*. It was the custom, and still is in many places, to collect the cattle by the blowing of a horn or some other musical sounds. The shepherd, at least, then preceded his charge, as may still be witnessed. Ὡς δ' ὁπότε ἀγραύλοιο κατ' ἵχνια σημαντῆρος Μυρία μῆλ' ἐφέρονται ἄδην κεκορημένα ποίης Εἰς αὖλιν, ὃ δὲ τ' εἷσι πάρος σύριγγι λιγείῃ Καλὰ μελιζόμενος νόμιον μέλος. Ap. Rh. i. 575. Martyn refers to various places of Scripture, where the custom of the shepherd's preceding his flock is alluded to, as Ps. xxiii. 2. ; lxxvii. 20. ; John x. 3, 4.—24. *Amphion*, the son of Jupiter and brother of Zethus. See Mythology, p. 335 seq.—*Dircaeus*, Theban ; from the fount of Dirce at Thebes. There is however perhaps an allusion to Dirce, who was slain by Amphion and his brother.—*Actaeo Aracyntho*. There is a great difficulty here. *Actaeus* is i. q. Atticus (ab ἀκτῇ), and the only mountain of the name of Aracynthus that is known was in Acarnania, far away from Attica. In the mythe the early

V. 20-23. Ἄλλ' ὡντός, τοιοῦτος ἐών, βοτὰ χίλια βόσκω,
Καὶ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω·
Τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὁπώρα,
Οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπέραχθές αἰεὶ.
Τυρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων.

Theoc. xi. 34 seq.

days of the brothers were spent on Mt. Cithaeron. As Stephanus Byzantinus has Ἀράκυνθος, ὕψος Βοιωτίας, it may have been a part of Parnes or Cithaeron. Propertius (who may however be only following this place of Virgil) says (iii. 13, 41), *victorque canebat Paean Amphion rupe, Aracynthe, tua*. Heyne thinks that Virgil was only translating a Greek verse, Ἀμφίων Διρκαῖος ἐν Ἀκταίῳ Ἀρακύνθῳ. The *o* in *Actaeo* is not elided as being in *arsis*.—25. *informis*. This differs from *deformis*; the former being the original want of beauty, the latter the privation of it.—*in litore*, i. e. standing on the shore he saw himself in the water. Our poet here follows Theocritus, and neither poet is perfectly true to nature; for as Seneca (Q. N. v. 1.) and Servius observed, and every one may observe, the waters of the sea, even of the tranquil Mediterranean, never are still, and so never could form a mirror, even for the Cyclops. In one respect the Greek poet is more incorrect than the Latin, for he makes the water reflect the whiteness of the Cyclops' teeth, while water does not reflect colour except in large masses.—26. *placidum ventis*, i. e. *à ventis*, says Spohn, as in *nam incendio fere tuta est Alexandria*. Hirt. Bell. Alex. c. 1. Wunderlich compares *placidi straverunt aequora venti*, Aen. v. 763., and says it is i. q. *ventis sopitis* or *cum venti quiescere*. This last opinion may be correct; for it was Virgil's practice, of which we shall find many examples in the Georgics, to join with one subst. the adj. properly belonging to the other. For the proper meaning of *placidus*, see on v. 10.—*staret*. The verb *sto*, as in the Italian and Spanish languages, often took the place of *sum*; but the idea of steadiness or immobility was always included.—*Daphnim*. This is probably the name of some other swain, who was known to be handsome, and was also an admirer of Alexis. Servius thinks it was the celebrated Sicilian Daphnis, the son

V. 25. Καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι
 Ἥ γάρ πρὸν ἐς πόντον ἐσέβλεπον (ἧς δὲ γαλάνα),
 Καὶ καλὰ μὲν τὰ γένεια, καλὰ δὲ μοι ἂ μία κῶρα
 ('Ὡς παρ' ἐμὶν κέκριται) κατεφαίνετο· τῶν δὲ τ' ὀδόντων
 Λευκοτέρην ἀνγὰν Παρίας ὑπέφαινε λίθοιο.—Theoc. vi. 34 seq.

of Mercury and a nymph, for whom see Obs. on Ec. v.—27. *si nunquam*, etc. i. e. if the image given by reflection from water may be relied on.

28-39. After another pause Corydon passes to another subject. Elated, it would seem, with the idea of his wealth, musical skill and beauty, he now ventures to hope that Alexis will come and live with him.—*O tantum*, etc. O would you only, etc. *Tibi* is to be joined with *libeat*, and not, as Servius says, with *sordida*.—*sordida rura*, the rude country (i. e. the hills where he pastured his flocks), as opposed to the elegance of the town or possibly of the *villa*.—29. *casas*. The *casa* or hut was formed of forked pillars which supported a sloping roof of sedge or straw; its sides were woven with rods and daubed with clay. See Sen. Ep. 90. It differed little from the *tugurium*, but was perhaps of a slighter structure.—*figere cervos*, shoot the deer. Cf. Geor. i. 308. Aen. v. 516. Servius notices and rejects another interpretation, namely, build the huts, the posts which supported them being named *cervi*, as being forked like antlers.—30. *compellere hybisco*, to drive the goats to the *hybiscus*, on which they were to feed. The dat. is often thus used for the acc. with *ad* or *in*, as, *it clamor caelo*. Aen. v. 451. Cf. v. 5. viii. 101. It is thus Servius, who is generally followed, interprets it. La Cerda, Trapp and Martyn take *hybisco* in the abl., and suppose the shepherd to have a rod of it in his hand; but that seems contrary to the nature of this plant. See Flora, s. v. Voss observes that *compellere* always signifies to drive to. Cf. Hor. C. i. 24, 18.—31. *canendo*, in playing on the fistula, of which, he tells us in the next verse, Pan was the inventor. See the well-known mythe of Syrinx. Ov. Met. i. 689 seq. Mythology, p. 232.—33. *ovium magistros*, i. q. *pastores*. Cf. iii. 101. Geor. ii. 529.—34. *Nec te*, etc., nor should you disdain, think it beneath you.—*trivisse*

V. 28. Ποιμαίνεν δ' ἐθέλοις σὺν ἐμῖν, ἅμα καὶ γὰρ ἀμέλγει,
Καὶ τυρὸν πᾶσαι, τάμισον ἑρμείαν ἐνείσα.—Theoc. xi. 65.

V. 30. Τυρίσδεν δ' ὡς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,
Τίν, τὸ φίλον γλυκύμαλον, ἀρὰ κήμαντὸν ἀείδων
Πολλάκι νυκτὸς ἄωρί.—Id. xi. 38.

labellum. Because, as is well known, in playing the *fistula* or Pandean pipes the under-lip is rubbed backwards and forwards against the reeds. *Trivisse* is, we think, i. q. *terere*, for the Latin poets seem to have tried to imitate the varieties of the Greek inf. Cf. i. 17, viii. 69. Hor. Ep. ii. 1, 71; A.P. 325, 326. Propert. i. 1, 15; ii. 23, 78. *Labellum*, a dim., your tender little lip.—35. *Haec eadem*, sc. *carmina*, which I play in imitation of Pan. Cf. v. 23. The anteced. is contained in *canendo*, v. 31.—*quid non faciebat*, i. e. he laboured hard. Amyntas and Corydon seem to have been fellow-pupils in learning to play on the *fistula* from Damoetas.—36. *Est mihi*, etc. I have a *fistula* which belonged to my master Damoetas, and which he gave me on his death-bed as being his ablest pupil, and which I will give you. Cf. v. 42. The *σύριγξ* or *fistula* was what we call the Pandean pipes. It was made of pipes of different lengths, gradually diminishing. Their number was from seven to one-and-twenty. Count Stolberg says he heard at Terni, the ancient Interamna in Umbria, one of twenty-six pipes. Ovid (Met. xiii. 784), by a pleasing exaggeration, gives his Cyclops one of one hundred pipes. The ancients joined the pipes together with wax; but wax alone, we should think, would not suffice to keep them together.—*cicutis*, hemlock-stalks. It is here used for *calamis*.—38. *secundum*, sc. *dominum*.—39. *stultus*, as thinking himself equal to Corydon.

40–44. After another pause, Corydon, having thought on what other present he could make Alexis, mentions two young roes, which he had found one day, and which he was rearing on one of his ewes.—*nec tuta valle*. “Commendat à difficulté,” says Servius, as if it had been hazardous for Corydon to venture into it. It would perhaps be better to understand it as unsafe for the roes, as being, when in it, exposed to their enemy the wolf.—41. *Capreoli*, the kids of the *caprea* or wild

V. 40 seq.Τρέφω δέ τοι ἔνδεκα νεβρώς,
Πάσας μαννοφόρους, καὶ σκύμνως τέσσαρας ἄρκτω.

Theoc. xi. 40.

Ἡ μάν τοι λευκὰν διδυματόκον αἶγα φυλάσσω,
Τάν με καὶ ἃ Μέρμυωνος Ἐριθακὶς ἃ μελανόχρως
Αἰτεῖ καὶ δωσῶ οἱ, ἐπεὶ σύ μοι ἐνδιαθρούπτῃ.—Id. iii. 34.

goat, roes.—*sparsis*, etc. Servius tells us, and Wunderlich says that the truth of the observation is confirmed by hunters at the present day, that young roes have white spots on their skins for the first six months, which then disappear. By *etiam nunc* Corydon then would intimate that they were not yet six months old.—42. *Bina die*, etc. Voss understands by this that each of them consumed the milk of two ewes, but this is contrary to experience, for if their own mother could have reared two of them, one ewe might surely do the same. When we consider Virgil's practice with respect to the adj. (see on v. 26) we are inclined to think that *bina* refers to the two kids (*ambo*), or rather to the two times of feeding them, viz. morning and evening (*bis*). See Varro, R. R. ii. 2.—*siccant*, i. e. *sugunt*. *Distenta siccant ubera*, Hor. Epod. 2, 46.—*ubera*. It is difficult to distinguish between *uber* and *mamma*. Gellius (xii. 1) says, *Puer ubera mammarum insomnis lactantia quaerit*, whence it might appear that *uber* was the nipple or teat, *mamma* the breast. But Cicero (N. D. ii. 51) says, *Quae multiplices fetus procreant, ut sues, ut canes, his mammarum data est multitudo*, where *mamma* is the dug or teat.—43. *Thestylis*. See v. 10.—*abducere orat*, i. e. *orat ut liceat abducere*. A very unusual construction.—44. *Et faciet*. And she will do so, it will come to that, though I do not wish it, in consequence of your contempt of me.—*sordent*, are dirty (i. e. of no value) in your eyes. *Cunctane prae Campo et Tiberino flumine sordent?* Hor. Ep. i. 11, 4.

45-55. He now thinks on further presents, and he represents the very Nymphs themselves, struck with Alexis' beauty, as bringing him baskets full of flowers.—46. *calathis*. The *calathus* was a round basket, of the shape of the *calyx* or cup of the lily. "Calathus Graecum est, nam Latine quasillum dicitur," SERVIVS.—*candida*, fair, of a dazzling white. The idea of lustre is always included in this participial.—47. *Pallentes* i. q. *pallidas*. This word is used of yellow and green as well as white. *Saxum quoque palluit auro*. Ov. Met. xi. 100. *Pallens Cytorus* (sc. *buxo*), Val. Flac. v. 106. *Gemma e viridi pallens*, Plin. xxxvii. 8. Martyn justly observes, that the paleness of the swarthy inhabitants of the South is rather a

yellow than a white, and he notices the derivation of the yellow substance *ochre* (ὤχρα) from ὤχρος. We may add that the Greeks had two compound adjectives, ὤχρολευκος and ὤχρομέλας.—*summa papavera*, the poppy-tops or flowers.—48. *jungit*. While other Nymphs are bringing baskets full of lilies, one of them is twining a garland for him of various flowers: see next verse.—50. *pingit*, sets off or adorns, its yellow contrasting with the dark colour of the *vaccinia*.—51. *Ipse ego*, etc. While the Nymphs are bringing you flowers, *I* will gather downy *mala* (see *Flora v. malum*) and other fruits for you.—52. *Amaryllis*. See v. 14. This however would seem to be a different person of the same name. Cf. Theocr. iv. 38.—53. *Cerea*, waxen, i. e. of a pale yellow colour. The *a* in *pruna* is not elided on account of the stop after it.—*pomo*. See on i. 81. He does not mention what kind of fruit it was. It will be honoured by being selected on this occasion.—54. *proxima*, placed next the bays.

56–59. He now recollects himself, and awaking from his dream of bliss cries, “You are a mere clown, Corydon, Alexis cares not for your country-presents,” etc.—57. *concedat*, would yield.—*Iollas*. “Vel ditior amator vel ejus dominus,” *SERVIVS*. The critics appear to be unanimous in adopting the latter sense, but they seem not to be aware that Corydon is a slave, and therefore could never dream of putting himself in competition with his master. We adopt the former without hesitation.—58. *Heu, heu*, etc. Alas, what am I about? I am destroying myself with this foolish passion. As we say in the country, I have let the south wind get at the flowers and the wild boars at the springs. The *Scirocco*, or south-west wind, which blows in Italy, is most depressing to the spirits of man, and it destroys the buds and blossoms of the plants; the boars, by wallowing in the springs, make them foul and muddy.—59. *Perditus*, sc. *amore*.

60–68. His better thoughts now leave him and he returns to his passion. He is not to be despised because he passes his days in the woods. The gods (i. e. Apollo when serving Admetus) and Paris have dwelt in the woods.—61. *Dardanius Paris*. This son of Priam, king of Troy, was exposed when

a babe, and he was found and reared by herdsmen, among whom he spent his early days. He is probably mentioned here because he was chosen as judge of beauty among the goddesses Juno, Pallas and Venus.—*Pallas*, etc. The mention of Paris bringing this goddess to his mind, he says, "Let her frequent the towns which she founded, I will prefer the woods." Pallas-Athene was named *πολις* and *πολιοῦχος*, but chiefly in reference to her own city of Athens. In her mythology she is nowhere spoken of as the founder of towns and citadels.—62. *Ipsa*. *She* herself, not I; with a kind of contempt for them.—*colat*, i. q. *incolat*. It was a common practice of the Latin poets to use the simple in the sense of the compound verb, but never, we believe, the reverse.—*nobis*, me; perhaps *us*, i. e. himself and Alexis. Everything, he goes on to say, has its favourite object, *She* likes the town, *I* the country, the lioness follows the wolf, the wolf the goat, and so forth.—63. *Torva leaena*, the stern lioness. We should rather have expected *leo*, but perhaps here, as in *Geor.* iv. 408, the metre was in fault. We may here observe, by the way, that whether the scene is in Italy or Sicily, there were no lions in either country. The poet had, however, the authority of Theocritus, i. 72. We are also not aware that the lion hunts the wolf.—65. *Alexi*. For the prosody see on *v.* 53.

66-68. While Corydon is thus telling his woes to the woods, the *βουλυτὸς*, or time for unyoking the oxen from the plough in the evening, arrives.—*Adspice*, sc. *o Corydon!*—*aratra*, etc. The plough, it would seem, instead of being left in the field at night, as is now the custom in Italy as well as in this country, was brought home every evening. *Videre fessos vomerem inversum boves Collo trahentes languido*, Hor. *Epod.* 2, 63.—*suspensa*, attached to. It suggests the idea of the lightness of the draught. The plough was not *inverted*, or turned over, it was merely inclined on one side, so that the point of the share should not touch the ground. Our ploughmen do the same thing when moving their ploughs from one

V. 63. 'Α αἶξ τὸν κύτισον, ὁ λύκος τὰν αἶγα διώκει,

'Α γέρανος τῷροτρον' ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.—Theoc. x. 30.

field to another.—67. *duplicat*, doubles, i. e. lengthens; def. for indef.—68. *Me tamen*, etc. The fervour of the sun is mitigated; all nature is enjoying the cool of eve. I still am scorched as ever by the flame of love.

69–73. He bethinks him again of his folly, and calls to mind the work he has to do, and which he has left undone.—70. *Semiputata*, etc. You have left a vine only half pruned on the elm, which itself requires to have its superfluous foliage stript off. Servius says that there was a superstitious belief that any one who in sacrificing used wine made from unpruned vines was seized with madness. There was also a law of Numa, *Diis ex imputata vite ne libanto*. Voss hence regards v. 70 as a rural proverb to express madness. We cannot agree with him.—71. *Quin*. It is best to take this interrogatively, in its original sense *qui ne—quorum indiget usus*, which my business requires, such as baskets for holding cheese, etc., which were made of twigs or rushes.—72. *detexere*. This is more than the simple *texere*. It signifies to plait out, i. e. to finish. *Quae inter decem annos nequisti unam togam detexere*, Titin. ap. Non. i. 3.—73. *Alium Alexim*. Another as fair as Alexis.

OBSERVATIONS.

Date.—As we have observed in the Life of Virgil, the exact date of this eclogue cannot be fixed with certainty. All that can be asserted is that it is anterior in date to the fifth, and probably to the third. In assigning its composition to the year 709–11 we shall perhaps not be far from the true date.

Subject.—The subject is the hopeless love of a shepherd for a handsome youth, the favourite of his master. Virgil here imitates two beautiful Idylls of Theocritus, namely, the third,

V. 68.θερμὸς γὰρ ἔρως αὐτῷ με καταίθει.—Theoc. vii. 56.

V. 69 seq. ὦ Κύκλωψ, Κύκλωψ, πᾶ τὰς φρένας ἐκπεπότασαι;
 Αἴκ' ἐνθὼν ταλάρως τε πλέκοις, καὶ θαλλὸν ἀμάσας
 Ταῖς ἄργεσσι φέροις, τάχα κεν πολὺ μᾶλλον ἔχοις νοῦν.
 Τὰν παρεῖσαν ἄμελγε· τί τὸν φεύγοντα διώκεις;
 Εὐρήσεις Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.—Id. xi. 72.

in which a slighted lover pours forth his amorous complaints before the cave of his mistress; and the eleventh, in which the Cyclops Polyphemus, seated on a rock looking over the sea, solaces in song the love-torments inflicted on him by the disdain of the sea-nymph Galatea.

There would not seem to be any reason for going beyond this, or supposing the poet to have any other object in view than that of a trial of skill with his master in bucolic poesy. An opinion however prevailed, as early at least as the second century of our æra, that this eclogue was founded in reality. Martial asserts (vii. 29, viii. 56) that Alexis was a slave belonging to Maecenas, who acted as his cup-bearer, and whom he made a present of to our poet when he saw that he wished to possess him. On the other hand, Servius, Donatus and Apuleius (Apol. p. 279) tell us that under the person of Alexis is concealed that of Alexander, the cup-bearer of Asinius Pollio, who gave him to the poet when he saw that he was taken with his beauty, as he attended at a dinner to which he had invited him. If Martial's account be true, we may observe that it puts a complete end to the usual theory of the early date of this poem, for Virgil certainly was not known to Maecenas in 709-11. The other account might then seem to be devised by those who saw this difficulty. But Martial is not remarkable for accuracy, and Pollio is the name in Apuleius, who lived not long after Martial. According to another account, mentioned by Servius, Caesar himself was the Alexis of this eclogue; but this hypothesis is too absurd to merit a confutation. The reader must judge for himself on this subject; for our own part we entirely agree with those who, like Martyn, Heyne and Voss, see in this poem nothing more than an imitation of Theocritus.

Characters.—Corydon, Alexis, and the other names which occur in this eclogue are plainly those of slaves. The use of the word *dominus* (v. 2) proves it in the case of Alexis, about whose condition in fact there never has been any doubt; but that of the word *pastor* (v. 1) must have proved to a Roman reader with equal force that the same was the condition of Corydon; whence in our opinion it follows, by natural con-

sequence, that Iollas (*v.* 57) was also a slave, and not the master of Alexis; for surely it would have been in the eyes of a Roman the very height of madness in a slave to think of vying with his master. The verses (19–21) in which Corydon dilates on his wealth may perhaps be explained on the principle noticed above (*p.* 14), but we rather think that they owe their origin, like the following *vv.* 25, 26, to the injudicious imitation of Theocritus, in the mouth of whose Cyclops they are beautifully appropriate and characteristic, while they are evidently unsuitable in that of a mere shepherd. With this exception, there is nothing in the eclogue which does not accord with the station which we assign to Corydon. With respect to the mention of the vine in *v.* 70, it may be observed that slaves, though shepherds, had occasionally either gardens of their own, or the charge of those of their masters, like Tityrus in the first eclogue, or Lamón and others in the Daphnis and Chloe of Longus. In this romance Daphnis, when urging his suit to Dryas, the reputed father of Chloe, says, “Give me Chloe to wife. I know how to play well on the syrinx and *prune a vine* and set plants. I also know how to plough and to winnow corn; and how I feed a flock, Chloe can tell.” We will here observe that, while we quote this work of Longus as an authority, we find in it some things which seem to be in contradiction with the slave relations of antiquity. Such is the very circumstance mentioned here of Daphnis seeking in *marriage* Chloe, who was apparently the daughter of one who was himself the slave of a different master from that of Daphnis. We doubt if any other instance of such a practice could be produced.

Scenery.—The scene of this eclogue is laid in Sicily, as is plain from *v.* 21. where the needless introduction of the word *Siculis*, would seem to evince an anxiety on the part of the poet to convince the reader that it was only a fancy-piece, wrought in imitation of his master.

ECLOGUE III.—PALAEMON.

ARGUMENT.

Two swains, the one keeping his father's goats, the other the sheep of a neighbour, meet on the common pasture. After some rustic sparrings of wit, they challenge each other to a trial at extemporaneous song. A swain who is at hand is chosen as judge, who, after the contest has been carried on for some time with equal spirit, declares his inability to decide between the rival singers.

NOTES.

1-9. *cujum*, whose. The pronoun *cujus -a -um*, which was frequently used by Plautus and Terence, had gone nearly out of use in Virgil's time, and only remained in the dialect of the peasantry: see Life of Virgil.—2. *nuper*, just now.—3. *Infelix*, etc. The construction is *o oves s. i. p.* Cf. i. 75. Geor. iv. 168. He calls the sheep always unhappy, says Voss, because their master, thinking only of his love, neglected them himself and then committed them to a dishonest keeper.—4. *foret*, is courting. The original meaning of the verb *foreo* is to keep warm, hence to nourish, cherish, etc. Cf. Aen. i. 718, iv. 686, viii. 387.—5. *alienus custos*, a strange keeper. This does not say whether Damoetas was a hireling, or merely a neighbour who had taken charge of them. From v. 29 it might appear that the latter was the case.—*bis mulget*, etc. It is an exaggeration to say that he milked the ewes twice an

V. 1. B. Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες; ἢ ῥα Φιλώνδα;
K. Οὐκ, ἀλλ' Αἴγwynos βόσκειν ἐέ μοι αὐτάς ἔδωκεν.

Theocr. iv. 1.

V. 3. Δειλαῖαί γ' αὐται, τὸν βωκόλον ὥς κακὸν εὔρον.

Id. iv. 13.

hour. The meaning is that he was constantly milking them, so that they had little left to give their lambs in the evening. It was usual with dishonest shepherds to milk their master's cattle secretly and to sell the milk.—6. *sucus*, not *succus*, from *sugo*, is the juice of either plants or animals. Here it is the very substance as it were of the ewes.—*subducitur*. The idea of secrecy and theft is probably intended to be conveyed, but such is not the usual sense of this verb.—7. *Parcius*, etc. If I am a thief, as you say, I am at least a man, not an effeminate like you. I know who was with you the other day, and in what grotto sacred to the Nymphs, though these good-natured goddesses only laughed.—8. *transversa*, same as *transverse*, adj. for adv. Cf. Aen. v. 194. also Geor. iii. 149, 500, iv. 122. Aen. vi. 288, etc.

10, 11.—If they laughed, replies Menalcas, it was when they saw me injuring Micon's vines. He is speaking ironically, for he means that it was in reality Damoetas who had done it.—*mala falce*, with a secret, mischievous hook: Burmann says with a blunt, rusty hook, but the former is the more simple and natural sense.—*arbustum*, see i. 39. As the grown vines were united to the elms and poplars, Spohn thinks that by *arbustum* and *vites novellas* it is intended to intimate that he had cut both the old and the young vines of Micon.

12-15. Or, rejoins Damoetas, when they saw you here at the old beeches, breaking Daphnis' bow and arrows; for you were annoyed when you saw them given to him, and you had died if you had not done him some injury. The shepherds, being also hunters, had bows and arrows and hunting-spears, which they likewise required against the beasts of prey.—*calamos*, arrows, literally reeds, of which the arrows were made. *Calami spicula Gnossi*, Hor. C. i. 15, 17.—*perverse*, malignant, Liv. xxi. 33.

V. 14. Τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσσε
 Ταῖς Νύμφαις τὰν αἶγα· τὸ δ', ὦ κακέ, καὶ τόκ' ἐτάκευ
 Βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

Theoc. v. 11.

16-20. *Quid domini*, etc. Wagner thus explains this difficult line. What are the masters of such thievish slaves as you to do, whom I myself saw stealing from strangers? how much more will they rob their own masters? Voss and Spohn say that the sense is: When this thieving hireling dares to treat me in such a manner, what will not his master do in the affair of Neaera, to whom we both are suitors? The former interpretation seems to us the more natural.—*fures*. Slaves are so called in the comic poets, but never seriously. *Tun'*, *trium literarum homo* (i. e. *fur*), *me vituperas*? Plaut, Aul. ii. 4, 46. *Ubi centurio 'st Sanga et manipulus furum*? Ter. Eun. iv. 9, 6.—17. *pessime*. Horace uses this word to a slave, S. ii. 9, 22.—18. *Excipere insidiis*. The verb *excipere* denotes a covert attack. *Orestes Excipit incautum* (Pyrrhum) *patriasque obtruncat ad aras*, Aen. iii. 332.—*Lycisca*. Dogs, as Pliny says (N. H. viii. 40), often bred with wolves, as they do with foxes, and hence perhaps this dog was so named. But Lycisca was probably a common name for a dog, owing, it may be, to that circumstance, or from the dog's likeness to a wolf.—19. *se proripit ille*, is *that* fellow hurrying off.—20. *Tityre*, Damon's servant.—*coge*, i. e. *co-age* drive your flock all together.—*carecta*, i. e. *carectum*, a place full of *carex* or sedge.

21-24. Damoetas does not deny the taking of the goat, but says that he was only seizing his own property, as he had won it in a contest on the *fistula* or syrinx with Damon, who did not deny that it was fairly won, but said that he could not give it to him; lest he should thereby publicly acknowledge himself overcome, says Servius, who is followed by Heyne, Voss and Spohn. But might not his reason have been the same as that given by Menalcas, v. 32, namely, fear of his father and mother?

25-27. *Cantando tu illum*, sc. *vicisti*, v. 21. *You beat him*, playing and singing! Had you ever a syrinx, or did anything

V. 25. Τὰν ποίαν σύριγγα; τὸ γὰρ πόκα, ἔωλε Συβάρτα,
 'Εκτάσω σύριγγα; τί δ' οὐκέτι σὲν Κορύδωνι
 'Αρκεῖ τοι καλάμας αὐλὸν πομπύσδεν ἔχοντι;

Theoc. v. 5.

more than blow a corn-pipe at the cross-roads? "And when they list their lean and flashy songs Grate on their scrannel pipes of wretched straw," is Milton's imitation of this passage, Lycidas 123.—26. *trivius*. The *trivium*, different from the *quadrivium* or cross-road (such, we believe, is not common in Italy), was the point of union of three roads, of which two branched off from the third in the form of the letter Y; the *τρίοδος* of the Greeks.—*indocte*, untaught, who never had learned to play, answering perhaps to the Greek *ἄμουσος*.—27. *Stridenti*, "Pro *stridula*," says Spohn, "non quae nunc stridet sed quae omnino; participium hoc loco vim induit adjectivi. Nam participia ablativum non in *i* mittunt sed in *e*. Vid. Bentl. ad Horat. Od. I. 2, 31; 25, 17." See Excursus on ii. 10.—*stipula*. Aristotle (quoted by Voss) describes the corn-pipe as a hollow reed with a thin skin or membrane over the opening, pretty much the same as our children make for themselves of the green wheaten or oaten straws.—*miserum carmen*, some wretched ill-composed tune or attempt at a tune. Spohn will have it that it is a tune good in itself, but ruined by his mode of playing it, and therefore wretched or to be pitied. But this supposes that a tune could be played on the corn-pipe.—*Disperdere*: "est male perdere," says Spohn; "ut *dispeream* i. q. *male peream*, Propert. ii. 33, 10, 'duro perdere verba sono.'" The meaning is, that, poor and trivial as is the tune you attempt to play, you make it still worse, you quite destroy it, by your utter want of skill even on the corn-pipe. The verse, by the repetition of the letters *r* and *s*, seems intended to be imitative.

28–31. We are now approaching the real business of the

V. 28. M. Χρήσδεις ὦν ἐσιδεῖν, χρήσδεις καταθεῖναι ἄεθλον;

Δ. Χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

M. Ἀλλὰ τί θησένμεσθ' ὃ κεν ἅμιν ἄρκιον εἴη;

Δ. Μόσχον ἐγὼ θησῶ· τὸ δὲ θές γ' ἰσομάτορα ἀμνόν.

M. Οὐ θησῶ ποκὰ ἀμνόν, ἐπεὶ χαλεπὸς θ' ὁ πατήρ μεν

Χ' ἁμάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.—

Theoc. viii. 11.

"A, δὲν ἔχοισ' ἐρίφως, ποταμέλζεται ἐς δύο πέλλας.—Id. i. 26.

pastoral. Damoetas, stung by the sneers of Menalcas, challenges him to a trial of skill in alternate responsive song; each, in the usual manner, to stake something of value on the issue.—*Vis ergo*: “*Visne et vin’ tu interrogat tantum, sed vis et vis tu excitat*.” SPOHN, approved of by Wagner and Jahn.—*vicissim*, by turns, in amœbæic song.—29. *vitulam*, a heifer or young cow; as *puer* is used for a youth, *virgo* for a young married woman, Ec. vi. 47. Heifers even in this country often (though it is a bad practice, as it stops their growth) have calves before they are two years old. 30. *Bis venit ad muletram*, she can be milked twice a day, beside suckling her twin calves. It is not usual for cows to have twins, but Pliny (N. H. viii. 45) says it sometimes happened, and this we can confirm of our own knowledge, for we knew a cow that always had twins. It is remarkable that the twins of a cow are, we believe, always females, and, from a defect in their physical structure, barren: *Free Martins* is the name given to them in England. Virgil was probably led to this statement by his imitation of Theocritus, who however was speaking of goats, not cows.—31. *pignore* stake.

32-43. I dare not wager any part of my flock, says Menalcas, on account of my father and my stepmother; but I will lay what is much more valuable. There is a difficulty here which has escaped the critics. Damoetas, ~~who is represented as a hireling and who is keeping another's flock of sheep, wagers a heifer, which heifer, as we may see, was there present. We content ourselves with pointing out this difficulty, of which we can give no solution, save that which explains so many other difficulties in the Bucolics, namely Virgil's slavish imitation of his Greek original.~~ *grege*, flock of sheep or goats; in this place the latter: see v. 34.—*tecum*, with you, i. e. against you.—33. *Est mihi*, etc. Voss, Wagner, Jahn and Forbiger place a comma, instead of, like Heyne, a semicolon, after *pater*, as the adj. *injusta* refers to the father as well as the mother.—*injusta*, like *iniqua*, signifies unkind, severe, as *aequus* and *justus* often mean kind or favourable.—34. *Bisque die*: they are so rigorous that they count his flock not only when he brings it home in the evening, but also when

he is driving it out in the morning ; and, not content with this one or other of them (*alter*), counts the kids separately. It was therefore utterly impossible for him to escape discovery if he should lose a kid or a goat.—35. However, continues he, though I cannot risk any of my father's property, I will stake, since you are *mad* enough to contend with *me* (*insanire libet quoniam tibi*), what you yourself will confess to be of far greater value than your heifer, namely a pair of new beechen cups.—36. *pocula*. Voss observes (referring to Hor. Sat. i. 6, 117, and Cic. Verr. iv. 14) that the cups of the ancients were usually in pairs, made after the same fashion ; so we ourselves used to have pairs of silver cups.—37. *caelatum opus*, a carved work, not engraven, for the figures on works of this kind were in relief.—*divini Alcimedontis*. This divine (i. e. excellent) artist was probably no real personage, the name being merely employed as a euphonious one.—38. *Lenta*, etc. These two lines are to be thus rendered : On which the flexible vine put over, i. e. laid on, by the easy-moving graver covers the bunches diffused from the pale ivy. It would hence seem that ivy-leaves and clusters went all round the upper part of the cups, and that vines rose probably under each handle (*v.* 45), and united their leaves above with those of the ivy, forming thus two fields, as we call them, on the sides of the cups, to receive the figures about to be mentioned.—*torno*. The *tornus* is properly the chisel of the lathe, but, as Ruæus observes, it was used to express any graving tool.—39. *pallente*. For the *hedera pallens*, see the Flora, *s. v.*—40. *In medio*, in the fields, the spaces inclosed by the vine and ivy.—*duo signa*, figures (probably, as Voss says, half-lengths) of two celebrated astronomers, one on each side of the cup.—*Conon*. He lived in the time of Ptolemy Euergetes, king of Egypt, the hair of whose queen Berenice he placed

V. 36. Καὶ βαθὺ κισσύβιον, κεκλυσμένον ἀδέϊ καρῶ,
 Ἀμφῶες, νεοτευχές, ἔτι γλυφάνοιο ποτόσδον·
 Τῷ περὶ μὲν χεῖλη μαρύεται ὑψόθι κισσός,
 Κισσὸς ἐλιχρύσῃ κεκοιμημένος· ἃ δὲ κατ' αὐτὸν
 Καρπῶ ἔλιξ εἰλείται ἀγαλλομένα κροκόεντι.—Theoc. i. 27.

among the stars, by naming a constellation after it.—*quis fuit alter?* The poet makes his shepherd, in the spirit of rural ignorance, unable to recollect the name of the other sage represented on his cups. As he has not told the name of this astronomer, the critics, both ancient and modern, of course suggest a variety of names: some say Hesiod, others Aratus, others Archimedes, others Anaximander. It was most probably, as Voss asserts, after Servius, Eudoxus, whose *Phaenomena*, as appears from Columella (ix. 14), was much followed by the Italian farmers.—41. *Descripsit radio*, marked out by his scientific rod, i. e. compiled a table. The ancient mathematicians used for their calculations a table (*abacus*), over which was smoothly strewn green glass-dust, which was too heavy to be stirred by the air, on which they drew their figures with a small rod (*radius*).—*totum orbem*, the whole circular vault of heaven.—*gentibus*, for the peoples.—42. *tempora*, sc. *anni*, that is to say the seasons for reaping and ploughing, designated by the rising and setting of certain constellations.—*curvus*, i. q. *curvatus*, bent over the plough. The ploughman, says Varro (see *Geopon.* ii. 2), should be tall, that he may be able to press heavily on the handle of the plough and so keep the share well in the ground. *Ara-
tor nisi incurvus prævaticatur*, Plin. N. H. xviii. 19. The ancient plough was very light and with only one handle.—43. *Necdum*, etc. They are quite new, I have never used them, but keep them safe laid by; they are what the Greeks would call *κειμήλια*.

44-48. As to that, replies Damoetas, *I* too have a pair of cups made by the same artist, which are superior to yours in design; for, instead of simple figures like yours, they exhibit Orpheus playing on his lyre, and the trees of the forest moving to his strains.—*molli acantho*, the ὕγρος ἄκανθος of Theocritus. The adj. denotes the nature of the plant: see *Flora*.—*ansas*:

V. 43. Οὐδέ τί πα ποτὶ χεῖλος ἐμὸν θίγειν, ἀλλ' ἐπὶ κεῖται
"Ἀχραυτον.—Theoc. i. 59.

V. 45. Παντᾷ δ' ἀμφὶ δέπας περιπέπταται ὕγρὸς ἄκανθος.
Id. i. 55.

these cups also had handles, round which the acanthus went, as also, it would appear, round the edge of the cups. Damoetas, who seems somewhat impatient, mentions the subject of only one of the fields of his cups.—47. *Necdum*, etc. He repeats Menalcas' words, perhaps, as Voss says, with somewhat of mockery.—48. *Si ad vitulam*, etc. Your cups, you may see, are not to be compared in value with my heifer! the stake would therefore not be equal. It may be asked, why he did not offer to lay his cups against those of Menalcas; to which it might perhaps be replied, that one pair of cups was enough for one person, and that he did not care to win what he did not want.

49–51. Menalcas, nettled by the real or supposed insinuation in the last words of Damoetas, replies, You shall not get off; I will run all risks, and stake anything you like, even a part of my father's flock (*v.* 109).—50. *Audiat haec tantum*, with a pause. He was going on to say, some fit or proper judge, when he sees a swain named Palaemon approaching. His words therefore run thus: Let there only hear (*i. e.* judge) these songs,—as well as any other Palaemon who is coming up.—*ecce*. See on *i.* 67.—51. *posthac*. This word belongs to *laccessas*, and not to *efficiam*, as in Heyne's text. It should not therefore have a comma after it. *Laccessere voce* is probably 'challenge to sing.'

52–54. Come on, then, if you have any power of song; I will not balk you, nor do I fear any judge. All I ask of you, neighbour Palaemon, is, that you will give the deepest attention, as the affair is no trifle.—53. *Nec quenquam fugio*. Cf. *Liv.* ix. 1. Voss, followed by Wagner, interprets, I fly neither you nor any one else.—54. *res est non parva*, either the matter is very important, namely, the determining which of us is the better singer, or the stake, the heifer, is of no small value.

V. 50. A. ἀλλὰ τίς ἄμμε

Τίς κρινεῖ; αἴθ' ἔνθοι ποθ' ὁ βωκόλος ὦδε Λυκώπας.

K. Οὐδὲν ἐγὼ τήνῳ ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα

Αἰ λῆς τὸν ἐρυτόμον βωστρήσομες, ὃς τὰς ἐρείκας

Τήνας τὰς παρὰ τὴν ξυλοχίσσεται· ἐντὶ δὲ Μόρσων.

Theoc. v. 61.

—*reponas*, the conditional for the imperative in the usual manner.

55-59. We may suppose that the whole party sought out a shady grassy spot, where they might sit and sing at their ease. When they were settled there, Palaemon desired them to begin, making a brief but pleasing description of the place and the season. Though the rule seems to have been that the challenged should have the first word, he desires Damoetas to begin, perhaps because he himself had been selected as judge by Menalcas.—59. *Alternis*, in amœbæic or responsive strains, which, he says, the Muses love, perhaps because, being extemporary, they exhibit more readiness of the poetic faculty than more formal compositions. See Observations.—*dicetis*, for *dicite*, the fut. for the imper.—*amant alterna Camenae*. Μουσάων θ' αἱ ᾄειδον ἀμοιβάμεναι ὀπὶ καλῇ. Hom. Il. i. 604. The *Camenae* were the Italian deities answering to the Greek Muses. See Mythology of Greece and Italy, p. 532.

60-63. After a prelude on his *fistula*, during which he composes the verses with which he is to commence, Damoetas praises Jupiter and makes him the patron of his song.—*Jovis omnia plena*. This is the philosophic doctrine of the Stoics, answering to the Jewish and Christian one of the omnipresence of the Deity. It was perhaps rather too refined a notion to be put in the mouth of a shepherd of those days; but Virgil, as we may frequently observe, did not attend to these matters.—*Ille colit terras*. *Colit*, says Servius, is *amat*, as Aen. i. 15,

V. 60. Ἐκ Διὸς ἀρχώμεσθα, τὸν οὐδὲ ποτ' ἄνδρες ἑώμεν
 Ἀρρήτων· μεστὰι δὲ Διὸς πᾶσαι μὲν ἀγνυαί,
 Πᾶσαι δ' ἀνθρώπων ἀγοραί, μεστῇ δὲ θάλασσα,
 Καὶ λιμένες· πάντῃ δὲ Διὸς κεχρήμεθα πάντες·
 Τοῦ γὰρ καὶ γένος ἐσμέν. Arat. Phaen. 1.

Ἐκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λίγητε Μοῖσαι.
 Theoc. xvii. 1.

K. Ταὶ Μῶσαι με φιλεῦντι πολὺ πλεόν ἢ τὸν ἀοιδόν
 Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσσα.
 Λ. Καὶ γὰρ ἔμ' Ὀπόλλων φιλέει μέγα· καὶ καλὸν αὐτῷ
 Κρῖον ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρπει.

Id. v. 80.

Unam posthabita coluisse Samo. Hence Damoetas infers that, as Jupiter loves the country, the songs of swains must be agreeable to him. Menalcas, after an air on his pipe, replies, If Jupiter regards your song, I too enjoy the favour of a god. Phoebus Apollo, the god of poets, loves me as well as others (*et*). I always keep laurels and hyacinths, the plants that are sacred to him.—62. *sua*, “i. e. *propria, quae conveniunt*,” SPOHN. Perhaps his gifts to the earth, as it was he first gave existence to these plants. For the changes of Daphne and Hyacinthus, see Mythology.—63. *lauri*. The *i* is not elided, as there is a stop after it.—*suave rubens*, sweetly blushing.

64–67. Damoetas now changes his theme, and begins to sing in the character of the lover of a slightly coquetish rustic damsel.—*Malo me petit*, flings an apple or some such solid fruit at me. The ancients used *malum* as a generic term, inclusive of all fruits containing pips, as apples, pears, quinces, oranges, lemons, etc. The *mala* were sacred to Venus.—65. *ad salices*, i. q. *ad salicetum*. But still she takes care that I shall see her before she hides herself, in order that I may follow and find her. But the youth to whom I am attached (*meus ignis*), replies Menalcas, has none of these artifices. He comes of himself to me, so that my dogs know him as well as they do Delia herself, a maiden who has long been in the habit of visiting me. Cf. vii. 40. Perhaps however those are right who take Delia in its proper sense as an epithet of Diana. Though Tibullus calls his mistress Delia, a shepherd would hardly venture to do so.

68–70. The subject is now the presents made to the loved ones. I have decided on a gift or offering to my goddess Venus, i. e. Galatea, says Damoetas, for I have myself marked a nest of the wood-pigeons, from which I will take the young in due season.—69. *aeriae*, not sky-coloured, as Servius ex-

V. 64. Κ. Βάλλει καὶ μάλοισι τὸν αἰπόλον ἃ Κλεαρίστα,
Τὰς αἶγας παρελεῦντα, καὶ ἄδύ τι ποππυλιάσδει.

Λ. Κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λείος ὑπαντῶν
'Εκμαίνει' λιπαρὰ δὲ παρ' αὐχένα σείετ' ἔθειρα.

Theoc. v. 88.

V. 68. Κῆγὼ μὲν ὥσω τᾷ παρθένῳ αὐτίκα φάσσαν,
'Εκ τᾶς ἀρκεύθῳ καθελὼν' τηρεῖ γὰρ ἐφίσδει.

Id. v. 96.

plains it, but building in lofty trees (see on i. 58.), whence he would seem to insinuate a proof of the strength of his love, which would induce him to encounter the danger of climbing so high.—*palumbes*: see i. 57.—*congessere*, sc. *nidum*. I, replies Menalcas, have already done all I could; I have sent Amyntas ten golden apples which I gathered in the wood, and tomorrow I will send him ten more.—70. *Quod potui*, the critics think, refers to the labour he had in climbing the tree to get them; but none of the trees bearing *mala* are ever very high.—*aurea mala*. By these Heyne and Voss understand quinces, the *mala Cydonia*; Martyn, pomegranates, *mala Punica*. These last however, as Spohn observes, are never of a golden hue. It seems much simpler, with this last critic, to suppose them to be common wild apples tinged yellow by the heat of the sun.

72-75. Damoetas now celebrates the kind language of the fair one to him, which he holds to be worthy of the ears of the gods themselves, and which he therefore wishes the winds to waft to them. So Servius justly understood the passage; but Castelvetro, Ruæus and others, who are followed by Heyne and Voss, see in it a reference to the falsehood of woman, and a prayer that the gods will make her perform some part of her promises. Menalcas declares himself to be less fortunate, for when they were hunting together, Amyntas left him to watch the toils they had pitched, while he himself followed the game.—74. *Quid prodest*, what avails it to me that you do not reject me, i. e. that you love me, when I have no opportunity of conversing with you? There is no contradiction between this and v. 66, because each set of amœbæic verses is independent of the others.—75. *servo*, i. q. *obseruo*. The λινόπτῃς ἢ ὁ τὰ ἐμπίπτοντα θηρία ἀποσκοπούμενος was a necessary member of a hunting-party. See Pollux and Hesychius. The complaint would therefore seem to be, that this part was selected on purpose for him.

V. 70. Ἡρίδε τοι δέκα μᾶλα φέρω· τῇνῳθὲ καθέλων,
 ὦ μ' ἐκέλευ καθελεῖν τού· καὶ αὔριον ἄλλα τοι οἰσῶ.

Theoc. iii. 10.

76-79. Another subject and another damsel now appear on the scene. Damoetas addresses an imaginary person named Iollas, and asks him to send Phyllis (Iollas' mistress, as it would seem) to him, as he was going to celebrate his birthday, telling him he will invite himself to the ensuing feast of the Ambarvalia.—*natalis*, sc. *dies*. Servius however says, "Sane natalis apud majores plenum nomen erat, posteritas natalis dies dicere coepit." This is not quite correct, for we find *natalis dies* in Tibullus, iv. 9, 3. Nouns of this kind are in reality adjectives, as every one knows nowadays. We may here observe, that elsewhere in Tibullus (ii. 2. iv. 5, 19.) the substantive understood is *deus*, and *Natalis* is equivalent to Genius. Servius (who is followed by Voss) further remarks, that Damoetas asks Iollas to send him Phyllis, who was their common mistress (*amicam communem*), as it was only on their birthday festival that "licebat voluptatibus operam dare;" for in all others, such as that to which he invites Iollas himself, chastity was to be observed. This appears to us a little strained, and we cannot recollect any other authority for this distinction.—77. *Cum faciam*. The Latin *facio*, like the Greek *πέζω* (*πέζαι ὑπὲρ Δαναῶν*, Il. i. 444.), was used to express the act of sacrificing, *sacra* perhaps being understood.—*vitula*. This is the reading of some of the best MSS.; others read *vitulam*; and though it is equally correct to use the acc. as the abl. after *facere* in this sense (see Drakenborch on Liv. i. 45, x. 42.), yet euphony alone, as Voss saw, decides for the latter, for the *ictus metricus* falls on the last syllable of both *faciam* and *vitula*.—*pro frugibus*, sc., at the Ambarvalia, a festival of Ceres celebrated by the country-folk previous to harvest. See Geor. i. 345. Menalcas replies, apparently in the character of Iollas: I cannot part with Phyllis, whom I love above all others, and she too loves me, as she testified by her grief when one time I was leaving her. Heyne and Voss think that Menalcas himself is the favoured lover, and that Phyllis quits Iollas for him. But Wagner justly asks, if she was quitting Iollas for him, why did she weep at Menalcas' departure? and why, if Iollas was so handsome as she says, did she leave him? and why did she take so tender an adieu of him, and employ what was a usual term of affection?

We therefore hold our interpretation to be the true one.—78. *me discedere*, a Hellenism, i.q. *me discedente*.—79. *longum*, etc. All the commentators, except H. Stephens, Wagner and Forbiger, follow Servius in taking *longum* adverbially and joining it to *vale*. The sense of the passage thus taken is, 'Farewell for a long time, beautiful Iollas!' In the other way it is, 'she uttered a long Farewell, farewell, my beautiful Iollas.' This last interpretation we greatly prefer. The employment of *longum* here, Wagner observes, corresponds with that in *longos ciere fletus* and such-like phrases, and with *supremum vale*. *Longum* should therefore begin with a small, *Formose* with a capital, letter.—*vale, vale*. The *e* of the second *vale*, which is not elided, is short on account of the following vowel.

80-83. In the person of another shepherd, as it would seem, Damoetas declares that the anger of his mistress Amaryllis was as dreadful to him as the wolf to the flocks, the rain to the ripened corn, and the winds to the trees.—*Triste*, a dismal thing. The Romans seem to have borrowed this form from the Greeks, with whom the noun understood (*πρᾶγμα, χρῆμα*) is in the neuter gender, whereas the Latin *res* is feminine, and *negotium* is a word of a different signification.—*stabulis*, i. e. flocks, the container for the contained. The *stabula* here seem to correspond with the *ovilia* of Geor. iii. 537, and to be the pens in which the sheep and goats were shut up at night for protection, and into which, as they were not covered over, the wolves used sometimes to leap.—*imbres*. Pliny (xviii. 44) observes that rains did great injury to the ripe corn. Of this we have abundant experience in our own country.—81. *Arboribus venti*, namely when they are in blossom or in fruit. As Damoetas had compared the anger of a maiden with things of a destructive nature, Menalcaas on the contrary compares the kindness of a youth with nutritive objects.—82. *Dulce*, like *triste*, v. 80.—*satis*. *Satum* was anything that was sown

V. 80. Δένδρεσι μὲν χειμῶν φοβερόν κακόν, ὕδασι δ' ἀνχμός,
 "Ορνισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λίνα'
 'Ανδρὶ δὲ παρθενικᾷς ἀπαλᾷς πόθος.—Theoc. viii. 57.

or planted, corn or trees.—*depulsis*, weaned, see on i. 21.—*lenta*, flexible: see on i. 4. This is here merely an *epitheton ornans*, as it was only the leaves that were used as fodder.—*feto pecori*, the goats that had weaned. See on i. 49.

84–87. The poet, in his anxiety to pay court to his patron, loses sight here of the simplicity belonging to bucolic poetry; for, in spite of the ingenious arguments of Voss, shepherds could know but little of the critical or poetical powers of Asinius Pollio. For Pollio, and his connexion with our poet, see the Life of Virgil and that of Pollio.—*nostram Musam*, my Muse, i. e. my poetry, though it is only unaspiring bucolic.—85. *Pierides*, the Muses, as born in Pieria. See Mythology, p. 186.—*pascite*, feed, cause to fatten the heifer which I intend to offer in sacrifice for his welfare.—*lector vestro*, for your reader, i. e. Pollio, who reads my verses which are dictated by you. Menalcas enlarges on the praises of Damoetas, for he adds: Not only is Pollio an admirer of poetry, he is an excellent poet himself.—86. *nova*, new, that is excellent, exhibiting all the charms of novelty; not as Voss understands it, containing new subjects. The *carmina* here meant are Pollio's tragedies.—*taurum*. As Damoetas declares he will offer a heifer, Menalcas promises a young bull who is just beginning to grow pugnacious. Cf. Hor. C. iii. 13, 3, *seq.*

88–91. Damoetas continues the praises of Pollio, but his meaning is somewhat obscure. It seems to be: May he obtain the same degree of poetic inspiration.—*quo*, to where, i. e. to the same height of poetic excellence, or to the same height of fortune.—*gaudet*, sc. *pervenisse*.—89. *Mella*, etc., may his inspiration be such that in imagination he may see the golden age renewed, when the trees dropped honey and the common briars bore the fragrant products of the East. See the following Eclogue. There may be an allusion to some chorus in Pollio's tragedies, perhaps in one founded on the Bacchae of Euripides, where see v. 142 *seq.* Menalcas replies by a contrary case. As his rival had sung the felicity of admiring a good poet, he notes the infelicity of admiring a bad one; namely, that he who does so will, by a sort of retribution, be led to admire one as bad if not worse, and will thus, if no

more, spend his time and labour in vain. For Bavius and Maeuius, see the Life of Virgil. We need not observe how anti-bucolic the introduction of such a subject is.—91. *jungat vulpes*, sc. *ad arandum*, a proverbial expression like the following, *mulgeat hircos*. The philosopher Demonax, seeing two would-be philosophers arguing one day most absurdly, said to the bystanders, “Don’t you think, my friends, that one of these is milking a he-goat and the other holding the pail?” Lucian, *Vita Demon.* 28.

92-95. Damoetas now resumes the pastoral strain; he calls, as it were, to warn those who are gathering flowers and strawberries of a snake that is lying in the grass. Perturbation and anxiety are expressed in the position of the words of the second line, and in its being wholly composed of dactyls.—*Frigidus anguis*, the *ψυχρὸς ὄφις* of Theocritus xv. 58. The snake seems to be termed cold, as being such to the touch. Thus we say, ‘As cold as a frog.’ Menalcas, in the character of a shepherd, calls out to his sheep not to go too near the edge of a stream.—*non bene creditur*, as Horace says (*Sat.* ii. 4, 21), *aliis* (fungis) *male creditur*. The impersonal corresponds to the Italian verb with *si*, as *si crede*, and the French *on*, as *on se fie*.—95. *ipse aries*, etc. You see the ram himself, who is your guide, has tumbled in and is now drying his fleece.

96-99. In the character of a goatherd Damoetas calls to his underling to drive the she-goats away from the river.—*reice*, i. q. *rejice*, drive them back, sc. by flinging his crook at them. Cf. Hom. *Il.* xxiii. 845. Theocr. iv. 44. Menalcas, who all along seems to confine himself more to one subject than his rival, cries out to the shepherds to get the sheep into the shade, or else all the milk will be lost.—*Cogite*, sc. *in umbram*, Geor. iii. 331.—*praeceperit*, sc. by drying up the dugs.

100-103. Damoetas, as a neat-herd, cries out that his bull

V. 94. Σίττ’ ἀπὸ τῆς κοτίνω, τὰι μηκάδες· ὧδε νέμεσθε,
 ‘Ὡς τὸ κάταντες τοῦτο γεώλοφον, αἱ τε μυρῖκαι.—Theoc. v. 100.

V. 96. Αἶγες ἐμαὶ θαρσεῖτε κερονχίδες· αὔριον ἤμμε
 Πᾶσας ἐγὼ λουσῶ Συβαρίτιδος ἔνδοθι κράνας.—*Id.* v. 145.

V. 100. Λεπτὸς μὲν χῶ ταῦρος ὁ πύρριχος.—*Id.* iv. 20.

is grown thin in the midst of food, and ascribes it to love, from which he suffers himself. Menalcas, as a shepherd, replies, My lambs too have fallen away to nothing, and as it cannot be love, they are so young, it must be fascination of an evil eye.—*His*, sc. *agnis*.—*neque* is, as Voss observes, i. q. *ne quidem*.—*vix ossibus haerent*, as we say; they are mere skin and bone: their skins hang loose, hardly sticking to their bones. 103. *Nescio quis oculus*, i. q. *aliquis oculus*. There should not be a comma after *quis*, as in Heyne's edition.—*fascinat*. The ancients had a great superstition about the power of what was esteemed the evil eye, and this superstition still prevails in the East, in Greece and Italy, and elsewhere.

104–107. Damoetas concludes the contest by making a riddle, of which he does not however seem to require a solution.—*Apollo*, as being the god of soothsaying.—105. *Tres pateat caeli*, etc. Servius and Philargyrius tell us that Asconius Pedianus and Cornificius both said that they had it from Virgil's own lips, that his intention in this place was to give the critics a puzzle (*se crucem fixisse*), and that he meant a well-known Mantuan named Caelius, who squandered away his whole property, with the exception of as much land as would serve him for a sepulchre. As Voss remarks, this was perhaps a common joke in Mantua at the time. There is no reason whatever to suspect the genuineness of this tradition; but both ancient and modern critics, not content with it, have devised various other solutions. Some said it was a well at Syene, over which the sun was vertical when in the tropic; others, that it was any deep well; others, that it was a cavern in Sicily; while some, still more profound, said it was the Homeric shield of Achilles. One modern makes it the grotto of Posilipo near Naples, and another the opening in the roof of the Pantheon, though that temple was not built at the time. Menalcas gives as his riddle a well-known poetic fiction, the origin of flowers from the blood of princes.—*regum*, sc. of Hyacinthus and Ajax, both the sons of kings, and therefore

V. 102. Τήνας μὲν δὴ τοι τᾶς πόρτιος αὐτὰ λέλειπται

Τώστέα. μὴ πρῶκας σιτίζεται, ὥσπερ ὁ τέττιξ;—Theoc. iv. 15.

princes, as Ariadne is called a queen, *regina*. Æn. vi. 28.—*inscripti nomina*. On the *hyacinthus* some saw an α, the first letters of Αἴας; others a Υ, the first letter of Ὑάκινθος. For the form *inscripti nomina*, see Excursus III.—*et Phyllida*, etc., in the person, it would seem, of Iollas, above, *vv.* 76, 79.

108-111. The contest being concluded by the two riddles, Palaemon declares himself unable to decide between the two rival singers.—109. *et vitula*. See *vv.* 29, 48.—*et hic*, sc. *dignus poculis*. A bold ellipsis! But perhaps Menalcas had had the courage to stake some part of his flock, or possibly another heifer.—*et quisquis amores*, etc. This passage has been a complete *crux* to the critics. Heyne rejects *vv.* 109, 110, as interpolations, but this is not a safe proceeding with Virgil, who is the most free from interpolation of all the Latin poets. Voss reads: *At quisquis amores aut metuat dulcis aut experietur amarus!* and renders it: But let every one shun secret love, or he will find it bitter in the end. Wagner reads: *Et quisquis amores Haud metuet, dulcis aut experietur amarus:* i. e. And every one will experience either sweet or bitter love. “Haud metuit amores,” says he, “qui eos non fugit, non spernit.” Perhaps, after all, Jahn is right in saying that Servius gives the true sense of the passage: “‘Et tu et hic digni estis vitula et quicumque similis vestri est:’ scilicet Damoetas in superioribus amoris amaritudinem conquestus est (*vv.* 64, 68, 72, 76). Menalcas amores sprexit, adeoque puellam amatam Damoetae cedere voluit (*vv.* 66, 70, 74, 78, 106). Haec igitur respiciens Palaemon pro simplici *et quisque sic, uti vos, amores canet*, divisim dicit *et quisquis aut amores dulces, sicut Damoetas, metuet aut, sicut Menalcas, amarus experietur*.”—111. *Claudite*, etc. Palaemon calls out to some workmen, whom he directs to close the sluices, as the meadows were now sufficiently irrigated. “Aut certe allegorice hoc dicit,” says Servius. “Jam cantare desinite satiati enim audiendo sumus;” an interpretation not altogether to be despised.

OBSERVATIONS.

Date.—This eclogue was probably composed after the second, as the poet mentions it after that eclogue. See *v.* 86, 87. It was certainly composed after he had become known to Pollio.

Subject.—The subject is a contest in amœbæic song between two swains, after some previous sparring. He imitates, as in the second eclogue, some of the Idylls of Theocritus, particularly the fourth and fifth.

In the second eclogue Virgil gave an example of monœdic *extempore* verse. He here gives one of the amœbæic kind. The principle of these amœbæic contests was, that one of the parties, generally he who was challenged, should commence in any measure and with any number of verses he chose, and the other was bound to follow him in the same measure and with the same number of verses on the same or a similar subject. The first then, still keeping to the same measure and number of verses, either continued the same subject or changed to another, and his rival was bound to follow him; and they thus went on till they either stopped of themselves or were desired to stop by the person whom they had selected as judge.

It is not easy to say whether Theocritus, or the mimographers whom he followed, have given us in these compositions a transcript from nature, and that such rural contests were common among the shepherds of Sicily at that time. We believe that we may assert with confidence that no such practice prevails at the present day in either Greece or Italy; but Riedesel, a German traveller quoted by Voss (*on v.* 58), tells us that the Sicilian shepherds still, as in the days of Theocritus, contend with one another in improvised song, and that the prize is a scrip or a staff. A learned Italian friend, who was born and spent the greater part of his life in the kingdom of Naples, and who is himself a poet of no mean order, told us, when we consulted him on the subject, that he had often heard that the shepherds in Sicily, and even in Tuscany, did thus contend in extemporary strains, but that he had never witnessed any of these contests. He once, he says, was pre-

sent on the Mole at Naples, at a contest in verse between two of the popular poets. They accompanied their strains with the guitar, and gave them out for improvised, but in his opinion they had previously arranged them. We are also told *, on the authority of an English traveller named Cleghorn, that these extemporary poetic contests might be witnessed among the peasantry of the island of Minorca. We must however confess that this evidence does not quite satisfy us. If the practice was so common, we should probably have heard more about it; and it is very remarkable that nothing of this kind occurs in the writings of Meli, the modern bucolic poet of Sicily, who, if such contests were of frequent occurrence among the shepherds of his native isle, could hardly have failed to give a specimen of them in his eclogues and idylls.

The custom of playing and singing together, as given by Theocritus and Virgil, may be illustrated by the following usage of the present day. In the cities of Rome and Naples, and other towns, may be seen, from the end of November till Christmas, persons who go about playing and singing before the images of the Virgin and Child.† These are peasants from the Apennines, who from motives of piety or profit make these annual descents. They always go in pairs: one plays on the *zampogna* or bagpipes, which resembles the Highland pipes, and is like them filled with the mouth, but does not scream, being of a graver tone; the other plays on the *cennamella*, a rustic clarionet of moderate compass. They stop before an image in the street, or sometimes in a house, and after a prelude on both instruments, the player on the *cennamella* stops and sings a devout stanza to the Virgin, accompanied by the *zampogna*. He then resumes his instrument, and the two perform the prelude to the next stanza, and so on. But their verses are not extemporary; they are all popular ones, which the singer has learned by heart. Setting aside the *zampogna*,

* Sulzer, Allgem. Theorie der Schönen Kunste, ii. 58; quoted by Harles on Theocr. v. 80.

† Miss Taylor, in her very elegant "Letters from Italy" (i. 218), notices this practice.

we have here a parallel to the manner in which the shepherds in Theocritus and Virgil play and sing.

Characters.—The Lacon and Cometas of Theocritus' fifth idyll, which our poet here chiefly follows, are, as we are expressly informed, both slaves. We may therefore safely assume such to be the condition of the Damoetas and Menalcas of Virgil. The former, like the latter, stake members of their flocks on the issue of the contest, and this seems to be in unison with the usages of the ancients. In Longus' pastoral Lamon, the reputed father of Daphnis, is only a slave, and yet Daphnis appears to have unlimited power of making presents and offering sacrifices out of the flock of goats of which he has the charge. It seems only to have been required of the goatherd (and the same was of course the case with the shepherd), that his flock should increase at a reasonable rate. In making shepherds and goatherds lay calves for a wager, the poet we think errs against propriety. He was probably led into this error by keeping too close to his original, for we have a neatherd only in Theocritus' third, and a neatherd and shepherd in his eighth idyll. It may be here remarked that we meet with no neatherds in the Bucolics. The simple reason perhaps is, that *armentarius*, the Latin term answering to the Greek βουκόλος, could only be used in the nominative in verse, as in Geor. iii. 344, and was besides too long and ponderous a word.

Scenery.—The scene is laid in a region where there are beech-trees (*v.* 12), vineyards (10), marshes (20), streams and meads (111). It is probably ideal. We must observe, that the various rural objects mentioned in the amœbæic verses give no aid in determining the scene of the contest; for these verses are to be regarded as the spontaneous creations of the imagination of the contending swains. It may however be supposed that they took their images from the scenery with which they were surrounded.

ECLOGUE IV.—POLLIO.

ARGUMENT.

IN this Eclogue the poet assumes a higher strain and sings the return of the Golden Age, which he makes to take place in his own days. See the Observations.

NOTES.

1-3. *Sicelides Musae*, i.e. pastoral or bucolic Muses, namely those who inspired the Sicilian Theocritus, or as Voss thinks the pastoral poets who preceded him in that island. *Sicelides* is a Greek form from *Σικελία*, the Greek name answering to the Latin *Sicilia*.—*paulo majora*, sc. *carmina*, somewhat greater than those I have hitherto made.—2. *Non omnes*, etc. Pastoral poetry is not to the taste of every one.—*arbusta*, simply trees: see on i. 40. Voss as usual would restrict this word to the trees that supported the vines.—*myricae*. The Greek *myrica* is the Latin *tamarix*, the tamarisk.—3. *Si canimus*, etc. if we do sing the woods (if we keep to pastoral poetry), let it be in such elevated strains as may be worthy of a consul's ear. Voss makes an over-refined distinction between the *arbusta* and *myricae* and the *silvas*, making the former signify the humble, the latter the elevated style of pastoral poetry. He therefore adopts the reading of *sunt* for *sint* in v. 3.—*Consule*, sc. Pollio, see v. 12.

4-7. *Ultima*, etc. The last age of the world (i. e. the Iron) sung in the verses of the Cumaean Sibyl has come and is drawing to its conclusion, and a new circuit of the ages of the world is about to commence. For the Sibyls and the Ages of the World see Excursus IV.—5. *Magnus saeculorum ordo*, i. e. the *Magnus Annus*. *Saeculum* answers to the *γένος* of Hesiod; Lucretius often uses it in this sense.—*integro*. The second syllable is long, as in *juvat integros accedere fontes*, Lucr. i. 926; *integris opibus*, Hor. S. ii. 2,

113.—6. *Jam redit*, etc. The Golden Age is now returning, when Saturn reigned, and the Virgin Justice abode among men.—7. *Jam nova*, etc. He has here perhaps in view the Platonic notion of the descent of souls from heaven to animate bodies on earth. In the Hesiodic narrative it is simply said that the gods made each successive generation.—*demittitur*, like *redit*, in the present tense to denote the immediate future.

8–10. *nascenti puero*, sc. the son of Pollio.—*quo*, with whom or in whom, that is, at whose birth.—*primum*, first, because, as we shall see, the renewed Golden Age was to come on gradually.—9. *gens aurea*, the golden race of men, the χρύσεον γένος of Hesiod.—*mun-do*. The Latin *mundus*, like our equivalent term *world*, sometimes signified the complex of earth, air and sky, (compare Milton, P. L. ii. 1052.) sometimes merely the earth, as here. See Hor. C. iii. 3, 53 : Ov. Trist. iv. 4, 83 ; Lucan, i. 160.—10. *Lucina*. The Roman Juno Lucina, who presided over birth, was a totally distinct deity from the moon-goddess Diana, for the Italian religion does not seem to have held a connexion between the moon and birth. As the Greeks had united Artemis and Ilithyia, or rather perhaps as they were originally identical, the Latin poets gave to their Diana (i. e. Artemis) the office of Lucina. Apollo was the brother of Artemis, that is of Diana, and he was at this time held to be the same as the Sun. There is considerable difficulty about this reign of Apollo. As *regnat* is in the present tense, it should, like the preceding *nascitur* and *redit*, denote the immediate future, and refer to the Golden Age about to commence. But Saturn, according to Hesiod, was then to reign. Nigidius (*De Diis*), as quoted by Servius, says, “Quidam deos et eorum genera temporibus et aetatibus (sc. assignant), inter quos et Orpheus, primum regnum Saturni, deinde Jovis, tum Neptuni, inde Plutonis ; nonnulli etiam, ut magi, aiunt Apollinis fore regnum.” Servius then adds, that the Sibyl declared the last age to be that of the Sun. He also supposes an allusion to Augustus, whose likeness to and regard for Apollo is known, but which last he does not appear to have shown at the time when this eclogue was written.

11–14. *Decus hoc aevi*, i. q. *hoc decorum* (praeclarum)

aconita legentes, Geor. ii. 152.—*herba veneni*, i. q. *herba venenata*, a Graecism.—25. *vulgo*, i. e. *passim*.—*amomum*. The amomum will no longer be confined to the East, it will grow everywhere.

26-30. When the new-born child shall have arrived at a sufficient age to study the deeds of heroes, the condition of external nature will make a further step in its progress toward perfect bliss; corn, wine and honey will be produced without the care of man, and in the greatest abundance.—*heroum laudes*, the praiseworthy deeds of the ancient heroes, the κλέα ἀνδρῶν ἡρώων of Homer, II. xxii. 520.—*facta parentis*, sc. *Pollionis*.—*legere*, to read, in Homer and the other poets, and in the historians.—27. *quae sit virtus*. Thence learn what civil and military virtues are, and be able to acquire them.—28. *Molli arista*. It is doubted by the critics whether the poet takes *arista* in its proper sense as the beard of the wheat or for the whole ear. The latter seems to us the true sense, as he speaks of its turning yellow (*flavescet*). *Molli* again is by some rendered *smooth*, by others *tender*. There is another and the original sense of this word as the contraction of *mobilis* (see on Geor. ii. 389.), which would give a beautiful and very poetic image, namely that of the yellow corn waving in the gentle breeze of the perpetual spring.—29. *rubens uva*, the ruddy (i. e. ripe) bunch of grapes.—*Incultis sentibus*, from the wild bushes, which instead of blackberries would bear grapes.—30. *roscida mella*. It was the opinion of the ancients, that honey was a dew which fell from the sky on the leaves and flowers of plants, whence it was collected by the bees. Elsewhere (Geor. iv. 1.) he calls it *aerii mellis caelestia dona*. Honey, he says, would now be so abundant on the trees, that the oaks, as it were, would sweat it forth, and the men of the Golden Age would obtain it without the intervention of the bees or any necessity of attending to these little animals.

31-36. The blessings of the Golden Age will not, however, come all at once; in this stage of the transition there will still be war, commerce and navigation.—*veteris fraudis*, of the evils which had grown up in the preceding ages; for *fraus* is some-

times i. q. *scelus*. *Republ. violanda fraudem inexpressibilem concipere*, Cic. Tusc. i. 30. *Fraudem capitale[m] admittere*, Id. Rab. Perd. 9. It may perhaps be taken in its original sense with a reference to the theft of Prometheus.—*vestigia*. There would however be only *traces* of them, namely, some of the arts of which they had caused the invention.—32. *Quae*, sc. *vestigia*.—*Thetis*. The sea-nymph, the mother of Achilles, put in the usual manner for the sea.—*tentare ratibus* (sc. *jubeant*), to try (navigate) with ships, a periphrasis for *navigare*. *Ratis* is properly a *raft*, but it is used for a ship in general.—*cingere*, etc., fortify towns.—33. *jubeant*, sc. *homines*.—*telluri infindere sulcos*, to plough the ground. Voss adopts the reading of one Roman MS. *tellurem findere sulco*, and Wakefield that of a Vatican, *sulcis*.—34. *Alter erit*, etc. He now, as it were, proceeds to particulars. There will be another Argonautic expedition, that is, voyages in search of profit and full of enterprise, similar to that renowned voyage will still be undertaken. For this voyage, in which Tiphys was the pilot, see Mythology, p. 468 seq.—35. *erunt altera bella*, etc. There will still be wars, and Achilles will be again sent to Troy. We would not reject the supposition that there is an allusion here to the Parthians, the most formidable enemies of Rome, and that the meaning is, that, as the son of Thetis was sent to the East to war against Troy, so a Roman Achilles would be sent by the restored republic to the East to overthrow the Parthian power.

37–45. When the youth shall have attained to manhood the Golden Age will come in completely. Commerce and agriculture (much more war) will cease, and all blessings will be equally diffused.—38. *vector* (from *veho*): “*tam is qui vehitur quam qui vehit dicitur*.” SERVIUS. Its most usual signification is the former, i. e. the merchant or passenger. *Etiam summi gubernatores in magnis tempestatibus a vectoribus admoneri solent*, Cic. Phil. vii. 9.—39. *mutabit merces*, because trade was originally carried on chiefly by barter. *Hic mutat merces surgente a sole ad eum quo Vespertina tepet regio*, Hor. S. i. 4, 29.—*Omnis feret*, etc. The reason why trade would cease, there would be no need of an exchange of

productions.—40. *Non rastros*, etc. Agriculture also would cease, as everything would grow spontaneously. For the *rastrum* and the *falx*, see Terms of Husbandry, *s.v.*—41. *Robustus*, etc. The vigorous ploughman will now take the yoke off his oxen, that is, he will cease to work them. Forbiger, following two MSS., reads *robustis tauris*. Cf. Geor. ii. 237. He and Wagner also take *tauris* as a dat. instead of an abl.—42. *Nec varios*, etc. The mechanical arts, especially that of the dyer, will go out of use. Wool will no longer learn to assume (*mentiri*) various hues, for the fleeces on the backs of the sheep will become purple, yellow and scarlet of themselves.—*suave*, sweetly, i. e. beautifully, agreeably. Cf. iii. 63. This transference of terms of one sense to another is common to most languages. Dante, ex. gr. says, *Dolce color d' oriental zaffiro*, Purg. i. st. 5., and we ourselves talk of *sweet* colours and *sweet* sounds. Cf. ii. 49, 55.—44. *Murice*. The *murex* was one of those sea-snails found on the coasts of the Mediterranean, which in a white vein held a fluid which gave a blue or purple die to wool and other substances. Plin. ix. 36.—*luto*, woad.—*sandyx*, vermilion or scarlet. Pliny (xxxv. 6.) describes the *sandyx* as a mineral substance. Voss tries in vain, after Servius, to show that it was a plant. Like *murex* and *lutum*, it in reality only denotes the colour. They are quite mistaken who fancy the poet to mean that it was by feeding on particular plants the sheep of the Golden Age would change their hue. The ordinary laws of nature were then to be all changed.

46-47. *Talia saecula*, etc. This may be, 'Such happy times roll off! said the Parcae to their spindles,' as Heyne renders it, apparently taking *talia saecula* as a voc.; but it seems simpler with La Cerda and others, and more in accordance with the passage of Catullus, which he had in view, to interpret it, "O fusi, currite *per talia saecula*!"—*fusi*, spindles, from *fundo*.—47. *stabili numine*, in the fixed, unchangeable power.—*fatorum*, of the divine decrees.—*Parcae*. This name corresponds with the Greek *Moîrai*. See Mythology, p. 194. Its origin is unknown. There do not seem to have been in the Italian religion any deities answering to the Moerae of the Greeks.

48-52. He continues in the same strain to address the son of Pollio. The language is, we may observe, greatly inverted, *o* being separated from *cara suboles*, and *aderit jam tempus* introduced parenthetically.—*magnos honores*, the great honours destined for thee. Voss says they are the offices of importance in the Roman republic, leading up to the consulate.—49. *deum suboles*. It is difficult to understand why the son of Pollio should be so styled. Pomponius said that the Pollios, led by the similitude of their name to his, derived their lineage from Apollo, and possibly the poet may allude to this. Voss says it is because he would be the first of the *aurea gens* sent down from heaven.—*deum*. Wagner says that the plural was thus employed to signify some one of, as *Externos optate duces*, etc. Aen. viii. 503.—*Jovis incrementum*, *διοτρεφὴς*, the nurseling or favourite of Jupiter.—50. *Adspice*, etc. The whole world is moved and thrilled with joy at the coming events. *Adspice*, like *en! ecce!* (Cf. ii. 66.) calls the attention of the hearer or reader to what the poet beholds in his fit of inspiration.—*mundum* is either the world, or more probably here the solid arched heaven which contains the sky, earth and water. See the Mythic Cosmology in the Mythology.—*convexo pondere*, with its arched solidity. The Latins frequently used *convexus* to denote concavity.—*nutantem*. *Nuto* is used of quiet, gentle motion, as *nutantem platanum*, Catull. lxiv. 291; *nutat sidus*, Calpurn. i. 79.—*caelum profundum*, the depths of the sky, the “azure deep of air” of Gray. This verse is repeated, Geor. iv. 222.—52. *Adspice!* Again the poet calls our attention.—*omnia*, sc. *mundus, terra*, etc.

53-59. The poet, who, we must recollect, had now reached his thirtieth year, wishes that he may live long enough to celebrate the exploits of the young Pollio in his years of manhood.—*longae pars ultima vitae*, that he may reach the last part of a long life, i. e. that he may live long enough.—54. *Spiritus*, etc., and that his poetic spirit may not be exhausted by that time, but he may retain enough of it to be able to celebrate the great events that would occur. *Maneat* is to be repeated with *spiritus*.—55. *Non me*, etc. Then neither Orpheus nor Linus, the two great poets of the heroic age, would

excel me in song, even though his mother, the muse Calliope, should aid the former, and his father, Apollo, the god of song, the latter.—58. *Pan etiam*, etc. Nay, Pan himself, the god of Arcadia, if he were to contend with me in the bucolic strains which I should employ, would acknowledge himself conquered; the Arcadians, his votaries, being themselves the judges.

60-63. In conclusion, the poet returns to the child and calls on him to recognise his mother, in token of his fitness to belong to the Golden Age.—*risu cognoscere matrem*. There is great difference here between the critics; some, as Julius Sabinus, Ruaeus, Martyn, Heyne and Voss, saying that the infant recognises the mother by *her* smiling; others, as Servius, Jahn, Wagner and Forbiger, by smiling on her himself. The latter seems to be more true to nature and to agree better with the context. Wagner thus gives the sense: “*Incipe matrem risu agnoscere. Digna est enim quam risu tuo exhilares, quippe cui decem menses longa tulerint fastidia. Incipe ergo tuo risu parentes ad mutuam arrisionem provocare. Magnum hoc nam cui non arrisere parentes;*” etc. and *cognoscere*, he says, is used for what a prose writer would express by *agnoscere*, and *cognoscere risu* is i. q. *risu agnoscere*.—61. *decem menses*, the ten lunar months of gestation, parturition taking place in the tenth month.—*fastidia*, the qualms of pregnant women.—62. *Incipe*, repeated like the *adspice* of v. 52.—*risere parentes*, smiled on in return; for a child whom his parents regarded with dislike was not destined to honour and happiness.—63. *Nec deus*, etc. The ancients saw in this a reference to the god Hephaestos or Vulcan, whom his mother rejected, his father flung out of heaven, and Minerva fled from when he became her wooer. Ruaeus thought the allusion was to Hercules, who was admitted to the table of the gods (see Hor. C. iv. 8, 30) and married to the goddess Hebe. But surely he never smiled on his mother or she on him. Servius and Philargyrius tell us that when a male infant of noble family was born, a couch was placed in the *atrium* of the house for Juno, and a table for Hercules. It may be to this that the poet alludes, but perhaps it is more simple to understand

it of the society of the gods which the child was to enjoy (v. 15), and which is expressed by admission to the table of Jupiter and marriage with a goddess.

OBSERVATIONS.

Date.—There is little dispute about the date of this Eclogue, for the critics are unanimous in referring it to the latter part of the year 712-14, when peace had been made between Caesar and Antonius.

Subject.—The conclusion of the peace of Brundisium, A.U. 712-14, in which Pollio was one of the most active agents (see Life of Pollio, and Hist. of Rome, p. 468), which promised future tranquillity to the Roman world, caused general joy and satisfaction. Virgil, grateful to Pollio for his past favours, and to Caesar and Maecenas for the restoration of his lands, resolved to celebrate this happy event in poetry, and suitably to the kind in which alone he had hitherto exercised himself, to manage his subject so as that he might be able to adorn it chiefly with images drawn from the country. The verses ascribed to the prophetic women named Sibyls, and which were preserved with so much care at Rome, are said to have spoken of a renewal of the golden and following ages through which the world had passed; the astrologers and philosophers had also their mundane year, to which they assigned different periods (some of immense length), at the end of which the constellations would return to the position which they had occupied at its commencement, and the whole course of nature and series of events which had taken place in it be repeated, as they all depended on the stars. Further, the augural books of the Tuscans said that there were successive sceles or ages assigned to states and empires, the commencement of each of which was marked by some celestial appearance; and Augustus himself related, in the memoirs which he wrote of his own life, that the aruspex Vulcatius declared openly in the Forum that the bright star which appeared after Caesar's death, and which he himself would have to be regarded as the soul of his adoptive father, was in reality a comet, which signified the end of the ninth and the commencement of

the tenth secle, adding that, as he had thus made known the secrets of the gods against their will, he would die forthwith, and while he was yet speaking he dropped down dead. From all this we think we may collect, that a belief in a great change for the better in the condition of the world was at that time sufficiently prevalent to authorise a poet to foretell the return of the Golden Age, or rather of a golden race of men on earth. This was the plan which Virgil adopted, and, commencing with the birth of a child, he traces the gradual melioration of nature and of man as the heaven-sent child advances to maturity.

Characters.—The only character in the poem is this mysterious child, concerning whom there seems to have been little or no difference of opinion among the ancients; while the moderns, affecting superior penetration in this as in so many other cases, have gone into a variety of hypotheses.

Servius tells us that Asconius Pedianus had left it on record, that he had heard Asinius Gallus, the son of Asinius Pollio, often say, that he himself was the person in whose honour this eclogue had been composed. In the commentary of Servius, another son of Pollio, named Saloninus, from the town of Salona in Dalmatia, which his father had just taken, and who died in his infancy, is named as the subject of this eclogue. Voss supposes that Gallus and Saloninus were the same person, who, during the consulate of his father, was born at Ravenna in Cisalpine Gaul, and hence named Gallus; and then (as Lipsius, he says, also thinks), when his father in the following year conquered Dalmatia, was named, from its principal town, Saloninus; as was afterwards done in the case of Germanicus and Britannicus. (See Hist. Rom. Empire, pp. 16, 82.) Whether this be correct or not is a matter of little importance: we have the undoubted fact, that from the time of the poet down (for Asconius was a contemporary), the ancients never thought of any other child than a son of Asinius Pollio for this eclogue.

When we speak of the ancients we mean only the heathens; for the Christians, at least some of them, saw in this eclogue a very different child. It is well known how early the maxim

of the end sanctioning the means began to prevail in the ancient Church, and hence how it abounded in forged writings; some under the names of the Apostles, others of those who were regarded as prophets by the heathen. Among these last, none were more famous than the Sibyls; and hence, even in the second century, verses prophetic of our Lord were forged in the name of a Sibyl, which imposed on that good but weak and credulous man, Justin Martyr. They are quoted also by the emperor Constantine in a *Concio ad Clerum*, which is preserved by Eusebius; he certainly with much candour acknowledges that many regarded them as the forgery of some over-zealous Christian, but he asserts his own belief in their genuineness, and adds that they had been translated into Latin by Cicero, who was dead long before Christ was born. The emperor, in the course of his harangue, further gives it as his opinion that our poet in the whole of this eclogue speaks of the Messiah, and he quotes a Greek version of it. St. Augustine, in his commentary on the Romans, says that he should not lightly have believed that the Sibyl had prophesied of Christ, if Virgil, “*antequam diceret ea de innovatione saeculi, quae in Domini nostri Jesu Christi regnum satis concinere et convenire videantur,*” had not prefixed this verse,—

Ultima Cumaei jam venit carminis aetas.

In his *City of God* he speaks of the same prophecy as the emperor, and gives a Latin translation of it which he had met with. Lactantius also has faith in the Sibylline oracles, and regards this eclogue as founded on them and as prophetic of the Saviour. The emperor in his speech has luckily preserved this famous oracle, as St. Augustine has the translation. Both are in acrostics, and a more palpable forgery is nowhere to be found: but even had they been lost, the very circumstance mentioned by the emperor, of some having regarded them as being forged, would be enough to assure us that they were so; for the early Christians in general were devoid of critical skill, and we may be assured that the sceptics were the men of greatest knowledge and sagacity. It may seem strange, yet it is a fact, that the Protestant divines of the seventeenth and eighteenth centuries, (for example, Cudworth, Whiston and Chandler,) saw in this

eclogue a prophecy of the Messiah. Martyn too asserts that "the child was without doubt our blessed Saviour;" and he quotes the Latin version of the Sibylline oracle as a true record. Ill would it fare with our holy religion if it had to rest for its authority in any degree on such proofs as this! The solution probably of the whole matter is simply this. The prophet Isaiah and the poet Virgil, when describing an approaching state of bliss, of necessity, as we may say, from the nature of the human mind, used similar images taken from the physical world. This of course was at once perceived; and the true cause not being within the philosophy of that time, the resemblance was accounted for by supposing the poet to have taken his imagery from the Sibyl, who, like the prophet, was inspired. As for the translation of the sibylline oracle by Cicero, we may search in vain for it in that orator's extant writings. In fact his testimony is all the other way, for (Div. ii. 54.) he holds the circumstance of an oracle being in acrostics as a decisive proof of its being a forgery.

The Jesuits seem on this point to have been less credulous than the Protestants. Ruæus, one of the most rational and judicious among them, is decidedly in favour of Asinius Gallus; the *Journal de Trevoux* says it was Drusus the son of Livia, of whom she was pregnant when Caesar married her; and Catrou maintains that it was Marcellus, the son of Caesar's sister Octavia by her first husband.

The second hypothesis is easily disposed of. The eclogue was written while Pollio was consul, and Caesar did not marry Livia till the year 714-16. The third offers just as little difficulty: Marcellus died in 729-31, in the twentieth year of his age, according to the contemporary poet Propertius (iii. 18), and he must therefore have been born before 712-14. Martyn and Voss discuss this point at considerable length, but we deem the fact just noticed to be quite decisive.

There still remains a hypothesis started by Boulacre in the *Bibliothèque Française*, vol. xxviii. p. 243, and adopted by Nauzé in the *Mém. de l'Acad. des Inscriptions*, vol. xxxi, and by S. Henley, an English writer of the last century. This

is, that it is a son of Caesar by Scribonia, whom he had just married, and who bore him Julia, his only child. No doubt this hypothesis is not, like the other two, at variance with chronology; but when we consider the circumstances of the time, and Pollio's being of the party of Antonius, we shall see little cause to adopt it, and thus the ancient hypothesis remains the only one that is tenable.

Scenery. As this eclogue speaks of the whole earth, it can have no particular scenery.

ECLOGUE V.—DAPHNIS.

ARGUMENT.

Two shepherds, Menalcas and Mopsus, having met on the mountain-pastures, the former proposes that they should pass some of their leisure in singing. They enter a shady cavern, and Mopsus there sings the death of a shepherd named Daphnis, whose praises and apotheosis are then sung by Menalcas. In conclusion they bestow presents on each other.

NOTES.

1 3. *boni, inflare*, etc., as the Greeks would say, ἀγαθοὶ σπρίζειν, ἀείδειν, or ourselves *good at playing*, etc. Virgil, as Jahn shows, frequently thus unites an adjective and an infinitive mood. Cf. Ec. vii. 5. x. 32.—*convenimus*, sc. *in unum locum*.—2. *calamos inflare*, to play on the *syrinx*.—*dicere*, i. q. *canere*. *Dianam tenerae dicite virgines*, Hor. C. i. 21.—3. *considimus*, sc. *ad canendum*. It does not seem to be the meaning of the poet, that Mopsus was to play on his syrx while Menalcas was singing, but that each was in the usual manner to play and sing, for Mopsus is the first who sings, v. 20.

V. 2. Ἀμφω τυρίσδεν δεδαημένω, ἄμφω ἀείδεν.—Theocr. viii. 4.

4-7. *Tu major*, sc. *natu*, like *maximus*, Aen. vii. 532.—5. *motantibus*, sc. *arbores* or *eas*. This is the reading of Servius and of most of the MSS.; others, which are followed by Heyne, read *mutantibus*. The meaning is, the shadows on the chequered ground are unsteady, in consequence of the western breezes moving the trees. From this, and the mention of the shady cavern as a preferable retreat, it is plain that the poet meant to intimate that it was now the height of summer.—6. *succedimus*. We may observe that this verb is followed, first by an accusative with a preposition (*sub umbras*), and then by a dative (*antro*).—7. *labrusca*, the wild vine.—*raris racemis*, with wide, open bunches; descriptive of the nature of the plant. For *racemus*, see the Flora, v. Vitis.

8-9. *Montibus*, etc. This, with the preceding verses, shows that the scene of this eclogue, like that of the first, is laid among the mountains.—*certat*, and not *certet*, as Heyne reads. The meaning is, So far am *I* from venturing to contend with you in song, that in all our mountains there is no one who can do it except Amyntas, i. e. in his own opinion. Menalcas evidently means to express his contempt for that self-sufficient swain.—9. *Quid, si*, etc. Oh, says Mopsus in the same strain, we need not wonder at that, for he will venture to contend with Phoebus himself. "*Quid si c. conjunct.*" says Wagner, "*de eo dicitur quod non est, non fit, non esse putatur aut fieri non potest: Terent. Heaut. iv. 3, 41, Quid si nunc caelum ruat?*" etc.

10-12. As they are still among the trees, on their way to the cavern, Menalcas calls on Mopsus to begin, mentioning to him a variety of rural themes, such as the love of Phyllis, the praises of Alcon, and the quarrels of Codrus. These were of course all imaginary persons, but Servius says that Phyllis was the Thracian princess of that name who hung herself for the love of Demophoon, the son of Theseus; Alcon, a Cretan archer, the companion of Hercules, who (superior to William Tell) could send an arrow through a ring on the head of a man, cut

a hair in two with an arrow, or cleave blunt arrows on the points of swords or lances; Codrus, the celebrated Attic king, who in disguise picked a quarrel with a Spartan soldier, and thus died for his country. There was also at this time a bad poet named Codrus, an enemy of Virgil's (Ec. vii. 26), who, Spohn thinks, may be meant. But why should only one of the three be a real person?—12. *Incipe*, repeated as in iv. 62.—*Tityrus*, another herdsman, perhaps a servant of one of the others.

13–15. *Immo haec*, etc. No, says Mopsus, I will rather try some verses which I have lately composed.—*viridi cortice*, on the green bark. He carved them on the bark of the beech, as it stood, not on a piece of stript bark, as Voss thinks. The bark of the beech is better suited to this purpose than that of almost any other tree, on account of its smoothness. It may also be termed *green*, without much of a catachresis.—14. *modulans alterna notavi*, that is, as he carved them he composed the air to which he would sing them. *Alterna*, i. q. *alternatim*.—*tu deinde*, etc., scoffingly: ‘When I shall have sung these, then tell Amyntas to sing against me.’

16–18. Menalcas would intimate that it was only in jest that he had compared Amyntas with Mopsus. Fully to understand the following comparisons, we must recollect that the leaves of the willow and the olive are of the same form, and of the same pale green colour, while the difference in value of the trees is immense. The *saliunca*, or Celtic nard (see the Flora), in like manner resembles the rose in odour, but is so brittle that it could not be woven into garlands, the great use made of the rose by the ancients.—*pallens*, i. q. *pallidus*. See on ii. 10.

19–23. While Menalcas was speaking, they had reached the cavern and entered it. Mopsus then, after the usual prelude on his *syrinx*, commences his song on the death of Daphnis.—*plura*, sc. *dicere*.—*puer*. See on i. 45.—20. *funere* i. q. *morte*. From the employment of the terms *crudeli funere*, it

V. 16. ‘Ἄλλ’ οὐ σύμβλητ’ ἐντὶ κυνόςβατος οὐδ’ ἀνεμώνα
Πρὸς ῥόδα, τῶν ἀνδρῶν παρ’ αἵμασιαῖσι πεφύκη.—Theocr. γ. 92.

would seem that Daphnis had met with a violent death.—21. *flebant*, the imperfect is here used to show the continuance of their grief.—*vos*—*Nymphis*. These words are parenthetic. In the usual poetic manner the trees and streams are animated and made capable of expression.—22. *Cum complexa*, etc. In most editions there is a comma placed after *cum*. Wunderlich, who is followed by Jahn and Wagner, saw that this gave a wrong sense, as *complexa* is then a participle, instead of a perfect tense, *est* being understood, as is frequently the case in Virgil.—23. *deos*, sc. *crudeles*. The adj. is expressed with the following subst.—*astra*, because the stars were believed to have so much influence on the lives of men.—*vocat*, instead of *vocavit*, as so often in Lucretius. Heyne, without any authority, says that *vocat* here signifies *incusat*.

24-28. He now addresses the departed Daphnis himself, and tells him how universally his fate was deplored.—*Non ulli*, etc. The herdsmen were so absorbed in grief, that they did not, as was usual, drive their oxen after feeding to the streams to drink.—*illis diebus*, the days succeeding the death of Daphnis.—25. *nulla nec amnem*, etc. The cattle themselves grieved so that they did not taste of the water or grass.—26. *quadrupes*, cattle in general.—*graminis herbam*, says Voss, is the young springing grass, like *frumenti herba*, Geor. i. 134.—27. *tuum*, etc. ‘Nay, the woods and mountains tell (see v. 21) that the very lions of the wild lamented thy fate.’—*Poenos leones*. There were, we know, no lions in Europe, but Virgil was here imitating Theocritus, and the ancient poets did not aim at accuracy in these matters. *Poenos* is what is termed an *epitheton ornans*, a thing of which the poets of the Augustan age were very fond: see on i. 54.—28. *loquuntur*. Heyne thinks it rather bold in the poet to give speech to the woods and mountains, but this is a boldness of which poets have always claimed the use.

29-31. He now celebrates Daphnis as the introducer of the rites of Bacchus. Wagner thinks that all that is intended

V. 27. Τῆνον μὲν θῶες, τῆνον λύκοι ὠρύσαντο,

Τῆνον ὥς 'κ ἐρνυμοῖο λέων ἀνέκλαυσε θανόντα.—Theocr. i. 71.

to be expressed in this passage is, that Daphnis introduced the culture of the vine.—*curru subjungere*, etc. Tigers were always the team of this god himself, but we do not hear of their being employed in his festivals either in Greece or Italy.—*Armenias*, an *epitheton ornans*.—*curru*, the old dative.—30. *inducere*, Heyne says, is for the simple *ducere*; but though simples were used for compounds, the reverse, as we have already observed, was not the case.—*thiasos Bacchi*. A *thiasus* (*θίασος*) was a choir, or a number of persons that assembled, went in procession, and sung, danced and feasted in honour of a god.—31. *Et foliis*, etc. A description of the *thyrsus*, which was a pointless spear, or any similar piece of wood, twined with vine-leaves.

32–34. ‘As the vine is the ornament of the elm-trees on which it is trained, as the bunches of grapes are of the vine, the bulls of the herds, the growing corn of the fertile fields, so you were the pride of your fellow-swains.’ All images properly selected from the country and country life. Cf. ii. 63.

34–39. When you were gone, the rural deities deserted the fields, and in consequence rank crops of weeds and noxious plants sprang up in them.—*Ipsa Pales*, etc. The poet here confounds Grecian and Roman religion, which he should not have done; for as the Greeks had no deity answering to Pales, if the scene of the eclogue is in Sicily he should not have introduced this Italian goddess; while, if it is in Italy, Apollo was not a rural deity in the creed of the Italians, to whose religion he in reality did not belong. But, as we have already observed, the ancient poets did not attend to minutiae of this kind. Pales seems to have presided over all the parts of rural life, and not merely over cattle, for her image bears a pruning-hook. See *Mythology*, p. 538. Apollo is here Apollo Nomios, *Ibid.* p. 127.—36. *mandavimus*, we have committed, given in charge. Perhaps this is too swelling a term for bucolic simplicity.—*Grandia hordea* either expresses, as Voss thinks, the large grains selected for seed, or more simply merely indi-

V. 32. Τᾷ ἔρνι τὰι βάλανοι κόσμος, τᾷ μαλίδι μᾶλα·

Τᾷ βοῖ δ' ἂ μόσχος, τῷ βωκόλῳ αἱ βόες αὐταί.—Theocr. viii. 79.

cates the size of the grains of barley, compared with those of the weeds which grew in its stead. It was an opinion of the ancients, that wheat and barley used to turn into *lolium* and wild-oats; but the simple meaning of this passage is, that the corn did *not* and the weeds did grow. As Virgil seems to have been the first who used the plural of *hordeum*, his enemies ~~Bavius and Maevius~~ made the following verse on him: *Hordea qui dixit, superest ut tritica dicat.*—37. *Infelix*. He terms the *lolium infelix*, unlucky or mischievous, according to Voss and Spohn, because it makes those who eat it stagger as if drunk or even blind, as Servius says. We however agree with Heyne and Wagner in regarding *infelix* as equivalent to *infecundus* (*felix* answering to *fecundus*); and the sense is, that when they sowed edible and nutritive grain, the crop could not be converted to the use of man. In Aen. iii. 549. wild berries are termed an *infelix victus*. Cf. also Geor. ii. 81. 239. 314.—*nascuntur*. When the poet repeated this line in the Georgics (i. 154), he with good taste substituted for this word *dominantur*, as suited to the higher character of that poem.—38. *molli viola*. From the fields he passes to the garden. The *viola* is termed *mollis*, like other flowers (ii. 50. vi. 53), on account of the softness and tenderness of its petals.—*purpureo narcisso*. The narcissus is so termed, we are told, on account of the purple calyx of one of its species. But perhaps *purpureus* is here to be taken in its ordinary sense of *bright*, and would thus apply to the white petals of the flower.—39. *Carduus*, etc. We may observe a contrast with the flowers mentioned in v. 38.

40-44. In conclusion, he calls on the shepherds to raise a tomb to Daphnis by a spring, and to plant trees about it. There appears to be here what is called a hysteron-proteron, as the tomb should have been the first mentioned.—*Spargite*, etc. It was the custom to strew leaves and flowers, as in modern times in some countries flowers, on the tombs of the departed.—*inducite*, etc., sc. by planting trees about it.—*fontibus*, for *fonte*: plur. for sing. in the usual manner.—41. *mandat*, sc. *per me*.—42. *carmen*, a poetic inscription (namely, the following) on a *cippus* or stone pillar, placed on the summit

of the mound.—43. *in silvis*, ὁ ἐν τῇ ὕλῃ, *qui in silvis degebat*, not “notus in silvis,” as Servius understood it.—*usque ad sidera*, whose fame had reached the skies. See Aen. i. 379. The expression is better suited to epic than bucolic poetry.

45–52. Menalcas, enraptured with the beauty of Mopsus’ song, describes its effect on him by comparing it with two of the greatest enjoyments a southern climate affords, namely, sleep when one is weary on the soft cool grass (under the shade, of course, of trees. Geor. i. 342, ii. 470), and quenching the thirst in the heat of summer (*aestus*) at a running stream (*aquae rivo*).—48. *Nec calamis*, etc. ‘I praised your skill on the pipes: I now add, that not only in music but in the composition and singing of verses you fully equal your master, whose successor in fame you now will be. I however will also sing something for you (of whatever sort it may be), and I will exalt the fame of your Daphnis, for he loved *me* too.’—51. *tollemus ad astra*. It is perhaps more simple, with Heyne, to understand this of praising Daphnis: compare *v.* 43. and ix. 49. Servius says it means, sing his apotheosis.

53–55. Nothing, says Mopsus, could be more agreeable to me. Besides, Daphnis was worthy of praise, and I have heard a good judge speak highly of the verses that you made on him.—54. *puer*, the swain, sc. Daphnis. See i. 45.—55. *Stimicon*, the name of an ideal shepherd.

56–64. Menalcas having preluded, according to custom, on the pipes, commences his song of the apotheosis of Daphnis, which, agreeably to the principle of balance and harmony, in which the ancients so much delighted, contains exactly the same number of verses as that of Mopsus, namely twenty-five.—*Candidus*, i. q. *can dens* (see on ii. 10.), differs from *albus* as always including the idea of brightness, in white usually, but sometimes in other colours, ex. gr. *rubro ubi cocco Tincta super lectos canderet vestis eburnos*, Hor. S. ii. 6, 103. In this

V. 43. Δάφνις ἐγὼν ὅδε τῆνος, ὁ τὰς βόας ὥδε νομεύων,
Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὥδε ποτίσδων.—Theoc. i. 120.

V. 45. Ἀδύ τι τὸ στόμα τοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά·
Κρέσσον μελπομένῳ τεῦ ἀκουέμεν ἢ μέλι λείχεν.—Id. viii. 82.

aevum, sc. this Golden Age. It is wrong to suppose, with some of the ancients, that it is the *puer* or Augustus that is meant.—*inibit*, sc. *cursum*, the future of *ineo*. i. q. *ingredior*. Burmann observes, that there is no instance of *ineo* taken thus absolutely, but Heyne justly refers to the participle *iniens* thus taken, as in *ineunte anno, mense*.—12. *magni menses*, illustrious (as we use the word *great*), as belonging to the Golden Age. Voss understands by it long months, that is, the ten parts into which the Sibyl divided the Magnus Annus. A remarkable proof of how ill the ancients sometimes comprehended their own writers is, that, as we learn from Servius, Asconius, the contemporary of Virgil, understood by these great months July and August, called after Caesar and Augustus, though this latter title was not known till some years later; and at all events, as Spohn observes, Pollio did not enter on his consulate till October, and went out of office in December.—13. *Te*, sc. Pollio.—*sceleris nostri*, sc. of the civil wars, which were regarded as a *scelus*; *Cui dabit partes scelus expiandi Jupiter!* says Horace when speaking of them, C. i. 2, 29, and again (Epod. 6, 1) he cries to the Romans, *Quo quo scelesti ruitis?*—14. *Irrita*, i. e. *in-rata*, abolished.—*perpetua formidine*, continued fear of the recurrence of similar evils.—*terras*, i. q. *orbis terrarum*.

15-17. *Ille*, sc. *puer*, v. 8., the son of Pollio.—*deum vitam accipiet*, i. e. he will become a partaker of the blessings of the Golden Age, when, as Hesiod expresses it, *men ὥστε θεοὶ ὃ ἔζων ἀκῆδέα θυμὸν ἔχοντες*.—*divisque*, etc. He here seems to allude to the opinion that the gods then mingled familiarly with men, at least with the higher class of them, the heroes.—16. *ipse videbitur*, that is, he will himself be one of them.—17. *Pacatumque reget orbem*. As consul or chief magistrate of the reformed and virtuous Roman republic, he will rule the civilised world, now reduced to peace.—*patriis virtutibus*, with the noble qualities which he had derived from his father; a high compliment to Pollio! We must not here omit to notice that Jahn maintains that *ille* refers to Caesar, and the *patriis* to the Dictator his adoptive father. For this employment of *ille* he refers to i. 7, 42, 44, and to Ovid, Her. ii. 20, and iv.

14, but none of these passages bear him out. Critics do not seem sufficiently to recollect that at the time when this eclogue was written Caesar was not of the importance to which he afterwards attained, and that the triumvirs had engaged to restore the republic at the end of their term of five years, which was not yet expired.

18-25. The poet now proceeds to describe the gradual advance of the Golden Age, according to the childhood, youth and manhood of the young Pollio.—*At*. This word merely denotes transition to another subject, and not opposition, as Jahn maintains in support of his interpretation of *ille* in the preceding paragraph.—*munuscula*, small gifts of flowers and such like suited to a child.—*nullo cultu* in both Hesiod and Ovid; it is a character of the Golden Age that plants grow without culture.—19. *errantes passim*. These words are to be taken together, as characteristic of the ivy.—20. *ridenti*, joyous, fair, flowering, like the *γελᾶν* of the Greeks.—21. *Ipsae*, etc. Another mark of the Golden Age, the goats will require no keeper (perhaps, as Voss says, because the wolves were grown harmless), but will come home of themselves (*ipsae*) to be milked.—22. *nec magnos*, etc. The meaning perhaps is, that the same would be the case with the kine, which would no longer have reason to fear the lions. We may here remind the reader that the poet, when describing these blessings, had the whole earth in his view, and not merely Italy, in which it is well known there never were any lions.—23. *Ipsa tibi blandos*, etc. Flowers will spring up everywhere in such profusion, that your very cradle will be filled with them. *Blandos*, grateful, from their colour and smell. It would perhaps have been better if the poet had put this verse, or one of similar import, before the two preceding verses.—24. *Occidet*, etc. Poisonous reptiles and plants will cease to exist. Voss reads this passage thus: *Occidet et serpens, et fallax herba veneni, Occidet!* comparing it with the *Cedes coemptis saltibus et domo, Villaque, flavus quam Tiberis lavit*: *Cedes*, of Horace; C. ii. 3, 17. It however seems more simple to let *herba* govern the second *occidet*.—*fallax*, deceiving, sc. those that were culling simples, as *Nec miseros fallunt*

place *candidus* seems to refer to the bright white of the body of the glorified Daphnis, similar to that of the gods: *Nube candentes humeros amictus Augur Apollo*, Hor. C. i. 2, 31. Spohn says it means cheerful, unclouded by sorrow or pain.—*Olympi*. The hill of this name in Thessaly was the abode of the Homeric gods; but in the course of time, and the progress of knowledge, their dwelling was removed to the summit of the starry heaven: see Mythology, p. 37. This is the Olympus of this passage, and Daphnis, as being a stranger, is represented as viewing with some surprise the magnificence of the palace of the gods, on the threshold of which he stands about to enter. At the same time, looking back on the way by which he had ascended, he beholds beneath him not merely the clouds of the air, but the stars of the æther.—58. *Ergo*, therefore, i. e. because he is become a god like Hercules, Castor and Pollux, and others.—*alacris*, etc. All rural nature rejoices, the woods, the fields, the herdsmen, and the rustic deities, Pan and the wood-nymphs.—60. *Nec lupus*, etc. With this joy is united a sense of security, for the milder animals have nothing to fear from their usual enemies. The wolf no longer plans the destruction of the sheep, the hunter no more sets his toils for the deer.—61. *amat bonus*, etc. The reason is, the deified Daphnis loves peace and tranquillity: *bonus* exactly answers to our *good*. The ancients, as we do, applied it to the deity: see v. 65, and *Vos o mihi Manes, Este boni*, Aen. xii. 647.—*otia*, properly *leisure*. Perhaps there is something intensive in the use of the plural in this place.—62. *Ipsi lætitia*, etc. Not merely the plain and cultivated country rejoices, the very mountains with their rocks and trees send forth a voice of song to celebrate his deification.—*Intonsi*, unshorn, whose woods are uncut.—64. *arbusta*: see on ii. 13. Voss, as usual, restricts it to the trees on which vines were trained.—*deus, deus ille, Menalca*. The poet, in his inspiration, fancies he hears the rocks and woods thus calling out to him.

65-73. *Sis bonus o felixque tuis!* Being, as it were, cer-

V. 60. "Ἔσται δὴ τοῦτ' ἄμαρ, ὅπανίκα νεβρὸν ἐν εὐνῇ

Καρχαρόδων σίνεσθαι ἰδὼν λύκος οὐκ ἐθέλησει.—Theoc. xxiv. 84.

tified by the voice of nature of the divine power of Daphnis, Menalcas prays to him. For *bonus*, see on v. 61. *Felix*, propitious: *Sis felix nostrumque leves quaecunque laborem*, Aen. i. 330.—*en quatuor aras*, etc. The shepherds raise altars to Daphnis, along with those of Apollo Nomios, as having become a rural deity. But, say the critics, as victims were offered to the latter, his altars were the larger kind named *altaria*, on which burnt offerings were consumed, while those of Daphnis, to whom only bloodless offerings were to be made as a hero, were the smaller kind, named simple *arae*. We however doubt of this nice distinction in this place. Each is to have two altars, a circumstance of which we know not the reason. Voss and Spohn say, that more victims might be slain or more sacrifices offered. Cf. Geor. iv. 541.—67. *Pocula bina*, etc. He tells the offerings that will be annually made at the altars of Daphnis, namely, at each two cups of new milk, and two *craters* or large bowls of olive-oil, or, it may be, one of each at each altar. We know not why Spohn interpreted it *two* cups and *one* crater at each.—*olivi*, i. q. *olei*, a poetic word used by Lucretius, ex. gr. ii. 849.—69. *Et multo*, etc. At the banquet, which as usual will succeed the sacrifice, plenty of wine will be drunk; before the fire, if it should be in the cold season; in the shade, if in summer, the harvest time.—71. *vina Ariusia*, sc. the best of wine, the produce of the Ariusian district in the isle of Chios. Voss takes some pains

-
- V. 67. Στασῶ δὲ κρατῆρα μέγαν λευκοῖο γάλακτος
 Ταῖς Νύμφαις στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίῳ.—Theoc. v. 53.
 Στασῶ δ' ὀκτῶ μὲν γαυλῶς τῷ Πανὶ γάλακτος,
 Ὅκτῶ δὲ σκαφίδας μέλιτος πλέα κηρὶ ἐχούσας.—*Id.* v. 58.
- V. 69. Κῆγῶ, τῇνο κατ' ἄμαρ, ἀνήτινον, ἢ ῥοδόεντα,
 Ἥ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω
 Τὸν Πτελεατικὸν οἶνον ἀπὸ κρατῆρος ἀφυξῶ,
 Πὰρ πυρὶ κεκλιμένος· κύαμον δέ τις ἐν πυρὶ φρυξεί,
 Χ' ἂ στιβάς ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν
 Κνύζα τ' ἀσφοδέλφ τε πολυγνάμπτῳ τε σελίνῳ.
 Καὶ πόμαι μαλακῶς, μεμνημένος Ἀγεάνακτος,
 Αὐταῖσιν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρείδων.
 Αὐλησεῦντι δέ μοι δύο ποιμένες· εἷς μὲν, Ἀχαρνεύς·
 Εἷς δὲ, Δυκωπίτας· ὃ δὲ Τίτυρος ἐγγύθεν ἀσει.—*Id.* vii. 63.

to show that Chian wine was at this time so common at Rome, that the Mantuan swains might easily have procured some of it for their solemn festivals. It is perhaps more simple to regard *Ariusia* as merely an *epitheton ornans*.—*novum nectar*, like *nova carmina*, iii. 86.—*calathis*, cups shaped like the *calyx* of the narcissus.—72. *Cantabunt*, etc. The feast will, as usual, be accompanied by singing and dancing.—*Lyctius*, from *Lycta* in Crete. The proper names here do not indicate any real persons.—*Saltantes Satyros*, etc. He will dance the Satyr (Cf. Hor. S. i. 5, 63), i. e. imitate the rude dancing of the Satyrs.

74-80. *Haec tibi semper erunt*, etc. It would hence appear that the worship of *Daphnis* was to be celebrated twice a year, viz. at the festival of the Nymphs and at the *Ambarvalia*. Respecting the latter there is no difficulty: it was a festival of *Ceres* celebrated in the end of April, Geor. i. 338. The former presents some difficulty, for the Italian religion did not recognise the Dryads and other Nymphs of the Grecian mythology. Voss and others therefore suppose it to denote the autumnal *Vinalia*, which without any authority they choose to denominate *Liberalia*, as a festival of *Bacchus*, instead of one of *Jupiter* and *Venus* (see *Mythology*, p. 516), and transfer it from August to October or November in order to explain the *ante focum* of v. 70. We, with Heyne, place the scene of the eclogue in Sicily; and we suppose the poet to have been little solicitous about the dates of festivals, and therefore to have felt no hesitation about making Sicilian swains celebrate the Latin *Ambarvalia*.—76. *Dum juga montis aper*, etc., i. e. as long as the present course of nature will remain; expressed by images taken from rural objects: while the wild-boar haunts the mountains, the fishes the streams, the bees the gardens, and the *cicadae* the trees.—77. *thymo*, thyme, the favourite plant of the bees.—*rore*. It was an opinion of the ancients that the cicada lived on dew. Μη πρῶκας σιτίσεται ὥσπερ ὁ τέττιξ; Theocr. iv. 16. For the *cicada*, see on ii. 13.—79. *Ut Baccho*, etc. Thy festivals shall as surely be celebrated as those of *Bacchus* and *Ceres*. We do not think that it follows from this that his festivals were to coincide with theirs.—80. *damnabis votis*, you will constrain them to pay

their vows to thee by granting them the things for which they prayed.

81-84. Mopsus, after, as we may suppose, a pause of delight, cries out that he never can reward him sufficiently for such a song, more delightful to his senses than the most agreeable sounds of nature in the heat of summer. These are the whispering in the trees of the soft south when it begins to blow; the gentle breaking of the waves on the shore of the sea (the Mediterranean, we must remember); and the sound of streams as they run over their stony beds in the valleys. This, we may observe, harmonises more with such a country as Sicily than with the wide level plain of Lombardy. Voss spoils the whole imagery by referring the *litora* and *fluctu* of v. 83 to lake Benacus, for a lake never has waves unless there is a strong wind blowing.

85-87. Before you give me anything, says Menalcas (who seems here to represent the poet himself), I must present you with the syrinx on which I composed two of my best poems, namely the second and third Eclogues.—*cicuta*. See on ii. 36.—87. *docuit*. As they played on the *syrinx* when composing their verses, it is said to *teach* them.

88-90. In return, says Mopsus, I give you my handsome crook, which I refused to Antigenes (a feigned name), amiable as he was.—*Formosum*, etc. The crook (in Greek *καλαύροψ* and *λαγώβολος*) was usually made of olive-wood, which was knotty, and was often adorned with brass rings or studs.—89. *tulit*, i. e. *abstulit*, sc. *secum*.

OBSERVATIONS.

Date.—Of the date of this poem we can only assert with certainty that it is posterior to those of the second and third. It was probably composed in 710-12.

V. 83. "Αἰδιον, ὦ ποιμάν, τὸ τεδὸν μέλος, ἢ τὸ καταχῆς
Τῇν' ἀπὸ τῆς πέτρας καταλείβεται ὑψόθεν ὕδωρ.—Theoc. i. 7.

V. 85. Χὼ μὲν τῷ σύριγγ', ὃ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.—*Id.* vi. 43.

V. 88. Τάν τοι, ἔφα, κορύναν δωρύττομαι, οὐνεκεν ἐσσι
Πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.—*Id.* vii. 43.

Subject.—Supposing, as is probable, this to be one of Virgil's earliest eclogues, and written when, as the second and third show, he was thoroughly imbued with the Theocritean poetry, we might naturally expect that its subject would be of a kindred character to some of those of the Idylls of his master. Now of all the Idylls of Theocritus none seems to have made a stronger impression on our poet's mind than the first, the chief subject of which is the death of Daphnis, the celebrated Sicilian shepherd, the son of the rural deity Hermes by a Nymph, and consequently a Hero according to the ideas of the later times. What, therefore, could be more natural than that he should again take the opportunity of measuring himself with his master, and as *he* had sung the death of Daphnis and its cause, to make the theme of his muse the general grief for that death and the apotheosis of the hero? The whole structure of the eclogue agrees fully with this hypothesis. In Theocritus one shepherd asks another to sing, and offers him a reward for so doing; in Virgil it is the same, but slightly varied, for each sings and each gives the other a present. As usual, however, the management of the subject is less skilful than in the Greek poet. In the respective songs the expressions employed all accord with Daphnis. His death is termed a *crudele funus*, for he is the victim of the vengeance of Venus: the Nymphs lament him, as he is of their kindred, τὸν Μώσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ (Idyll i. 141). The Punic lions, our poet says, lamented Daphnis when dead, and the same beast wept for him when dying (Idyll i. 71). As to what Virgil adds about Daphnis having introduced the rites of Bacchus, he had no warrant for it in his Greek original; and he seems here, as so frequently elsewhere, to have erred against bucolic simplicity and the rules of taste. In the song of the apotheosis everything, in like manner, accords with Daphnis. Like Hercules and other heroes, he is admitted to the abode of the gods in the celestial Olympus; but he becomes a rural deity, and extends his protecting care to, and holds dominion over, the dwellers of the country. We thus see how this eclogue connects itself with the Idyll of Theocritus, of which in effect it

is a second part, taking up the story of Daphnis where the Greek poet had left it.

One might think that this simple and natural view of this eclogue was the true one, and in effect it was the one generally received in antiquity. "*Multi*," says Servius, "*dicunt simpliciter hoc loco defleri Daphnim quendam pastorem.*" He then relates the story of the Sicilian Daphnis. There however, he adds, were others whom this simple sense did not satisfy, and who saw in Daphnis some real person of our poet's own time; his brother Flaccus, according to some; his relative Quintilius (on the occasion of whose death Horace is supposed to have addressed to our poet the twenty-fourth ode of his first book), according to others. But the more prevalent opinion was, that by Daphnis was meant the dictator, Julius Caesar; the *crudele funus* signifying his assassination, the *mater* being Venus, from whom the Julian *gens* derived its origin; the lions and tigers, the peoples whom he had subdued; the *formosum pecus*, the Roman people; the *thiasos*, the sacred rites which as Pontifex Maximus he had instituted, especially those of Bacchus, which (though history is silent on the point) Servius asserts as a fact he first introduced into Rome.

This last is the opinion almost universally adopted by the moderns; Heyne, we believe, alone taking the same view as ourselves. Perhaps we might add Martyn. That it could not be Quintilius is clear, for his death occurred in 730, long after the eclogues had been published; and though the ancient author of the Life of Virgil says that he mourned the death of his brother Flaccus under the name of Daphnis, and there is remaining the following distich of an uncertain poet,—

"Tristia fata tui dum fles in Daphnide Flacci,
Docte Maro, fratrem dīs immortalibus aequas;"

this opinion has only found favour in the eyes of the elder Scaliger and of Catrou.

The argument in favour of Caesar being the Daphnis of this eclogue is stated to this effect by Spohn. Shortly after the death of Caesar, in 708–10, Octavianus celebrated games in

honour of Venus Genetrix; about which time a comet appeared, which the people held to be the soul of Caesar, who had been received among the gods; and Octavianus placed a statue of him in the temple of Venus Genetrix, with a star on his head, inscribed *Καίσαρι ἡμιθέῳ*, and the month Quinctilis was named Julius from him. In 710-12, the Triumvirs bound themselves by oath to ratify all Caesar's acts; his image, as that of a god, was carried with the others in the Circensian pomp; a chapel was raised to him in the Forum, where his body had been burned, and it was granted the rights of an asylum; all were commanded, under severe penalties, to keep his birthday as a holyday; but as he was born on the day of the Ludi Apollinares, and the Sibylline books forbade any god but Apollo to be honoured on that day, his festival was held on the preceding day. This festival was celebrated more joyously in Cisalpine Gaul than elsewhere, first, because after the end of the Mutinensian war there were strong hopes of better times, and then, because when Caesar had held the government of that region he had bestowed many favours on its inhabitants. Virgil, therefore, as a partaker in the common feeling and in the common joy, and perhaps by the advice of Pollio, took this occasion of celebrating the late dictator; and, partly to avoid giving offence to the friends and admirers of the old republic, and partly to give his strains more of a poetic air, he adopted the bucolic form and sang the death and apotheosis of Caesar as those of the shepherd Daphnis.

The reader will see that this is all a gratuitous hypothesis. We are here required to believe that Virgil, who was perhaps the least original poet of antiquity, was the inventor of a new species of poetry; for none of the critics has given any instance of it in any preceding poet, and the allegory, of which Horace is supposed to present an example (*Carm.* i. 14.), is of quite a different nature. We think, on the contrary, that it was the progress of Christianity and the doctrine of the typical character of the personages and narratives of the Old Testament that led the heathens to look for something similar in their own literature. Virgil, then, as the poet of highest repute among the Latins, and perhaps as offering the greatest

facilities for this mode of interpretation, was the one to whom it was chiefly applied ; and to what an extent it was carried, we have shown in our View of Bucolic Poetry. It is needless therefore to expatiate on it here ; and Servius, in effect, elsewhere (on iii. 20) seems to give us the opinions of the more judicious critics, when he says, “*Melius simpliciter accipimus. Refutandae enim sunt allegoriae in bucolico carmine ; nisi cum, ut supra diximus, ex aliqua agrorum perditorum necessitate descendunt ;*” of course meaning the first and ninth eclogues.

Characters.—According to the hypothesis which we follow, Mopsus, Menalcas, and the other characters are Sicilian shepherds. Servius tells us, that Menalcas is Virgil himself, Mopsus his friend, Aemilius Macer a Veronese poet, and Stimicon Maecenas. Catrou says that Mopsus was Alexander (the Alexis of the second eclogue), and Amyntas Cebes another supposed slave and pupil of our poet.

Scenery.—The scene, as in the first eclogue, is in an ideal region of mountains (*v.* 8), valleys and streams (*v.* 84), in which there are caverns (*v.* 6) and beech-trees (*v.* 13), elms (*v.* 3), and other trees and plants (*v.* 7), and which is near the sea (*v.* 83). It accords perfectly well with Sicily, as described in Theocritus, and hardly at all with the plain of Lombardy.

ECLOGUE VI.—SILENUS.

ARGUMENT.

THE god Silenus had often tantalised two satyrs, or shepherds, with a promise of a song. At length one day they seized and bound him while he was sleeping under the influence of wine. Being unable to escape, he commenced, and sung the origin of the world and some of the most remarkable events of the mythic ages of Greece.

NOTES.

1-12. *Prima*, etc. 'My Muse first deigned, or thought fit, to sing in pastoral verse, and blushed not to dwell in the woods.' By *prima* most interpreters understand the poet to mean that he was the first Latin bucolic poet. But it is perhaps better to suppose, with Heyne and Wagner, his meaning to be, that it was in pastoral poetry his muse made her first essay. This corresponds better with the modesty of this introduction.—*Syracosio*, Theocritean or bucolic. Instead of the Latin *Syracūsio*, the poet (probably on account of the metre) employs the Greek Συρακοσίῳ.—*dignata est*. This does not perhaps mean condescended, for the poet is speaking in a humble tone, but rather she thought fit, thought suited to her powers.—*ludere*, see on i. 10.—2. *Thalia* may be merely equivalent with *Musa*; but, owing to her name (from θάλλω, *vireo*,) this Muse was held to preside over the growth of plants. See Plut. Symp. ix. 14. Sch. Apol. Rh. iii. 1.—3. *Cum canerem*, etc. It would seem from this that Virgil had commenced, or at least meditated, something in the epic strain on the exploits of Varus. See Ec. ix. 26. But perhaps it is only a part of his fiction in this place.—*reges*. If the civil wars in which Varus had been engaged had been his proposed theme, the *reges* were probably the rival chiefs. Perhaps *reges et proelia* is merely a hendyadis, the wars of kings, the usual theme of epic poetry. It is said that Virgil had commenced a poem on the deeds of the kings of Alba, but gave it up, deterred by the harshness of their names. Their names however are not harsh, and the whole fiction is no doubt indebted to this verse for its origin.—*Cynthius*, a name of Apollo, from Mount Cynthos in Delos.—*aurem vellit*. The ear was regarded as the seat of knowledge, because knowledge among the ancients was chiefly attained by means of it: the ear was pulled to awaken the attention. See Hor. S. i. 9, 77; Plin. xi. 103.—4. *Tityre*, a general name for a shepherd: it has nothing to do with the Tityrus of the first eclogue.—*pinguis*, "ut pinguiscant," *SERVIVS*, to feed them fat.—5. *Pascere*, etc., 'the only business of a shepherd should be to feed his flocks and to make slight rustic songs.'—*de-*

ductum carmen, a drawn-out (i. e. thin, slight) song, as opposed to the firm solid epic. The metaphor is taken from spinning, where the thin thread was drawn down from the wool on the distaff. Horace (Ep. ii. 1, 225) says *tenui deducta poemata filo*, of poems which had been composed with great care and skill, as the thinner the thread the greater the skill of the spinster. Quintilian (viii. 2, 9) says, that Virgil was the first to hazard the expression *deductum carmen*. Macrobius (vi. 4) shows that *deducta voce* had been used by the poets Afranius and Cornificius.—6. *super tibi erunt*, i. e. *supererunt tibi*; a tmesis.—7. *Vare*. See the Observations.—*tristia bella*, i. e. the civil wars.—8. *Agrestem*, etc. See i. 2.—9. *Non injussa*, because Apollo had desired him, v. 5.—*Si quis*, etc. ‘If any who love rural poetry, or who like verses of which you are the subject, will read these rustic strains as well as those epic lays (v. 6) in your honour, then also the woods and plains will resound your praises.’—11. *nec Phoebo*, etc. ‘Nor is there any poem in which Phoebus more delights than one which bears on its title the name of Varus.’—12. *pagina* is the page of a book: it is here for *charta*. Perhaps, though the poet is speaking in his own person, there is a slight departure from bucolic simplicity.—*Vari praescripsit nomen*. It would seem from this that the true title of the eclogue was Varus, and not Silenus.

13–17. *Pergite, Pierides*. He now begins the narrative. The Muses were called Pierides from Pieria, where they were born or first worshipped. See iii. 85.—*Chromis et Mnasylos*, two young satyrs, say the critics, following Servius. Yet it may be doubted if the *pueri* of the next line would be used of deities, even though of a low order. See Observations.—14. *jacentem somno*, exactly answering to our, lying asleep, i. e. in sleep.—15. *Inflatum venas*, the Greek accusative.—*ut semper*, for he was always, according to the poets, wholly or half-drunk.—16. *Serta procul*, etc. His garland, which had just fallen from his head, was lying at a (little) distance. There should be a comma after *procul*. *Tantum* is here equivalent to *modo*, and was so understood by Servius. Valerius Flaccus says (viii. 289), *Quaeque die fuerat raptim*

formata sub uno, Et tantum dejecta suis a montibus arbor.
 —17. *Et gravis*, etc. The *cantharus*, probably so named from its resemblance in form to the body of a beetle, was a large drinking-vessel with handles. The poet perhaps conceived Silenus to have fallen asleep while sitting drinking, otherwise it is not easy to see why he would say that the cantharus was hanging by its well-worn handle. He represents the god as still holding it, though drunk.

18-22. Having him thus at their mercy, they lay hold on him and bind him while asleep. The binding, as it was effected with his own garland of flowers, must have been slight indeed; perhaps the poet, as the tone is sportive here, meant that it should be so understood. The idea of binding the god in order to make him speak was doubtless taken from the adventure of Menelæus with Proteus in the *Odyssey*. There was however a story (said by Servius to have been related by the historian Theopompus) of Silenus having been taken when drunk and bound by some Phrygian shepherds, who led him to king Midas, to whose questions respecting the origin of things and the events of former days he gave responses. The poet may have had this tale in his mind. We may observe that Ovid, when relating the capture of Silenus (*Met.* xi. 90), describes him as *vinctum coronis*, having no doubt this place of Virgil in view.—20. *timidis supervenit Aegle*. While they were hesitating from fear, the nymph Aegle, who we may suppose suggested the stratagem, comes to their aid and encourages them. Aegle answers to the Eidothea of the *Odyssey*, and to the Cyrene of *Geor.* iv. 315, etc.—*timidis*, i. q. *timentibus*, see on ii. 10.—21. *jam videnti*, as he was wakening.—22. *Sanguineis*, etc. Out of sport she presses blackberries on his forehead, and stains it red with their juice. The ancients, we may recollect, used to paint their rural deities of a red hue: *Ec.* x. 25.

23-30. Laughing at their plot, he says, 'What are you binding me for, my lads? let me go; it is quite enough that you seem to be able to bind me.' It is thus that the modern commentators, after Servius, understand the latter part of this passage. Servius however also explains it thus: "sufficit enim quia potui a vobis, qui estis homines, videri;" for he

adds, "the semigods could only be seen when they pleased." If this be the true interpretation, it tends to show that the two youths were men, which is confirmed by the *timidis* of *v.* 20, and the analogy that, in all the cases related of seizing gods, the agents were men, as Menelaus, Peleus, Aristaeus, Numa.—26. *Huic aliud*, etc., 'I'll pay *her* in another way.'—27. *Tum vero in numerum*, etc. The power of his song affects all nature. The rural gods and the wild animals dance in rhythmic measure (*in numerum*), and the trees wave their heads in cadence. Mount Parnassus and the beasts of its woods did not rejoice so much in the music of Phoebus Apollo, nor the Thracian mountains Ismarus and Rhodope in that of Orpheus. For the effect of music on nature, under another sky and another system of manners and religion, see the Swedish ballads of Sir Thynne and Little Kersten in the Fairy Mythology.

31–40. Virgil was probably a follower of the Epicurean philosophy, then so much in vogue at Rome, and which had not long before been clothed in verse, of no common merit, by Lucretius. He naturally therefore put that system into the mouth of Silenus, when about to make him sing the creation. According to Epicurus, the universe consisted of an immense space, in which were in incessant motion countless solid particles, which, from their minuteness and solidity, being incapable of section, he termed *atoms* (ἄτομοι). By their continual motion numbers of these atoms were brought into conjunction and formed various masses, but it was only when similar atoms happened to come together that anything permanent was produced. Hence, according to this philosopher, gradually arose the world. The system was ingenious, and to a certain extent true, but it had the great and incurable defect of excluding a

V. 31. Ἦειδεν δ' ὡς γαῖα καὶ οὐρανὸς ἡδὲ θάλασσα·
 Τὸ πρὶν ἐπ' ἀλλήλοισι μῆ συναρηρότα μορφή,
 Νείκεος ἐξ ὀλοοῖο διέκριθεν ἀμφὶς ἕκαστα·
 Ἦδ' ὡς ἔμπεδον αἰὲν ἐν αἰθέρι τέκμαρ ἔχουσιν
 Ἀστρα σεληναῖη τε καὶ ἡελίοιο κέλευθοι·
 Οὔρεα θ' ὡς ἀνέτειλε, καὶ ὡς ποταμοὶ κελάδοντες
 Αὐτῇσιν Νύμφησι καὶ ἑρπετὰ πάντα γένοντο.

Apoll. Rh. i. 496.

presiding and ordering Mind, and ascribing all to blind chance; hence it was justly regarded as atheism.—31. *magnum inane*, the Chaos or great void of the Epicurean theory.—*coacta*, brought together by their internal power, not by any external force.—32. *Semina*, the seeds, i. e. the constituting atoms.—*animae*, of the air.—*maris*, of the water, a principal part being put for the whole.—33. *liquidus ignis*, fire, particularly the æther, the region above the air, for it was thence that the earth derived its light and flame. *Liquidus* is i. q. *liquens*, flowing; the æther being conceived to consist of pure fire, as the sea of water. We are here to observe, that these are all Lucretian terms: thus we meet *magnum inane*, i. 1096; *semina rerum*, i. 177; *anima* for air, i. 716; *liquidus ignis*, vi. 204.—*ut his exordia primis Omnia*, etc. From these primary elements, i. e. atoms, arose all things, namely, as he had just said, the four constituting elements, and the containing hollow orb of the world within which they lay. The world of the ancients only contained the solar system. Such also is the world of Milton in the *Paradise Lost*. See the *Mythology*, p. 41.—34. *tener*, tender, soft, as being newly formed.—*concreverit*, grew together, in allusion to the gradual formation by the concourse of atoms.—35. *Tum durare solum*, etc. (*Ut* is to be understood before *tum*, sc. *Cecinit ut tum*, not as Heyne gives it, *Cecinit tum ut*.) ‘How then the earth or ground (*solum*) began to harden and press out the water which was then collected in the bed which had sunk for it.’—*discludere* seems to contain in it the idea of excluding, separating (*dis*), and shutting up (*cludere*). It also is a Lucretian term, as v. 439.—*Nereæ*. The sea-god Nereus is in the usual manner taken for the object over which he presided, namely the sea, i. e. the Mediterranean.—*ponto*. By *pontus* we must here understand the bed of the sea. In Hesiod’s *Theogony*, v. 233, Nereus is the son of Pontus, that is, perhaps, the sea arises out of its bed.—36. *et rerum*, etc. And gradually the earth (*solum*) began to assume the forms of things, namely, says Voss, to form strands, hills, vales, rivers, etc., but without plants or animals. Heyne says, it is “*et paullatim herbis arboribusque vestiri*,” and perhaps, though the growth of the woods is mentioned afterwards, this is the

best way to understand it.—37. *Jamque novum terrae*, etc. ‘And how now the solid land gazes with astonishment on the new-formed sun, and the rain or moisture falls on it from a greater height, the clouds being now elevated.’ Virgil here shows his talent for judicious personification, by which he distinguishes himself so much in the Georgics. The idea to be conveyed is, that the sun, when formed, shone with full vigour on the earth, and drew up and made clouds of the water which lay in the form of vapour on its surface. Hence, he says, that the rain came from a greater height, not meaning that rain had fallen before, but simply that the moisture lay at a greater distance. Wunderlich, improperly we think, joins *altius* with *submotis*.—39. *Incipiant*, etc. He next sings how the trees and shrubs began to clothe the face of the earth, and how men and other animals began to appear on it.—*cum primum* seems to be here equivalent to the simple *primum*, for *ut* is understood before *incipiant*. In like manner *primum* is to be understood after the second *cum*.—40. *animalia*. Men are included, for, according to Epicurus, they were originally little superior to the brutes.—*ignaros*. This, which is the reading of a Vatican and a Medicean MS., is adopted by Voss, Jahn, Wagner and Forbiger, and approved of by Heyne, though he has the vulgar one *ignotos* in his text. No person of taste, we think, can hesitate between the two. The former is perfectly Virgilian, personifying the mountains as knowing not their new inhabitants. Voss spoils the passage by translating *ignaros* passively *unknown*.

41, 42. *Hinc lapides*, etc. Passing thence, namely from the creation, he sings various events of the mythic ages. The ancient poets (and sometimes even the historians) did not in their narratives confine themselves to the strict order of events, attending more to the harmony of the verse. The mythic events which he here selects are the restoration of the human race after the Flood, by Deucalion and Pyrrha, by means of the stones, which in obedience to the oracle they flung behind them; the golden age under Saturn; the theft of fire by Prometheus, and his consequent punishment. Those versed in mythic lore must know, that of these events the first

was the last in order of time, and that the theft of Prometheus must have preceded his punishment: this last hystero-proteron by the way is exactly of the same kind with that in Aen. vi. 567, *Castigat auditque dolos*. Wagner suspects the words *Saturnia regna*, which, because there is no enclitic, appear to be in apposition with *lapides Pyrrhae*, and he is therefore inclined to read *Titania* for *Saturnia*, as Pyrrha is called Titania by Ovid. But Jahn shows that there is no ground for his suspicion. All the mythes touched on here, and in the remaining verses of the eclogue, are in general well-known and will be found in the author's Mythology.

43-46. He then sings the tale of Hylas, who, having accompanied Hercules in the Argonautic expedition, was stolen by the nymphs of a fountain; and that of Pasiphae, wife of Minos king of Crete, who fell in love with a bull.—*His adjungit*, etc. To these he adds in what fountain Hylas being left, the seamen shouted Hylas till the whole coast resounded Hylas! Hylas! *Relictum* intimates that their labour was in vain, as they had to go away without him. In the construction of v. 44 he follows the Greek mode, not cutting off the final vowel of Hyla before a following vowel, *litus Hylā Hylā omne sonaret*.—45. *Et fortunatam*, etc. 'And he consoles, in her love of the snow-white bull, Pasiphae happy if herds had never been.' That is, he sings the love of Pasiphae.—46. *juvenci*, to denote that the bull was young. Voss conjectures that this legend was roguishly introduced by Silenus, on account of the presence of Aegle. But this is refining too much; the poet probably selected it merely on account of its admittance of pastoral imagery.

47-51. Silenus addresses Pasiphae as if she was before him, wandering through the mountains in quest of her beloved bull. 'What madness possesses thee?' says he, 'for the daughters of Proetus, king of Argos, when, smitten with insanity by Juno, they roamed about fancying themselves changed into cows, did not like you seek the embraces of the herd.'—

Vv. 47. 52. "Ah virgo infelix, herbis pasceres amaris."—

Calvus. Io, ap. Servium.

virgo infelix. The Latins used their *virgo* (contracted from *virago*) and *puella*, as the Greeks their παρθένος and κόρη, to denote a young woman whether married or single.—48. *falsis mugitibus*, because they only fancied themselves to be cows.—50. *timuisset aratrum*. The ancients ploughed with heifers as well as oxen.—51. *levi*, smooth, as not having horns, which she used to put up her hands expecting to find there.

52–60. *Ah virgo infelix*, repeated from v. 47, a practice in which our poet delighted.—53. *Ille latus niveum*, etc. We have here a beautiful piece of rural imagery, a snow-white bull lying on a bank of flowers beneath the dense shade of the dark-green holm-oak, and there quietly chewing the cud.—*fultus hyacintho*. The poet, we may observe, ventures on giving the *h* in *hyacintho* the power of a consonant, and thus makes the *us* in *fultus* long. He does the same in Geor. iv. 137.—54. *pallentis*, Heyne says, is χλωρᾶς, green, but the passages to which he refers (ii. 47, iii. 39, v. 16) do not bear him out. Perhaps the poet means, as Servius explains it, to express the change in the colour of the grass caused by mastication.—55. *Claudite, Nymphae*, etc. In the person of Pasiphae, fearing a rival among the kine, he cries out to the nymphs to prevent the escape of the bull from the wood in which he was pasturing.—56. *nemorum saltus*. *Saltus*, akin to ἄλσος, is, we believe, in this place a wooded glen. We would therefore, instead of with Heyne and Voss, taking the *saltus* to be merely the entrance to the *nemus*, suppose a hendyadis for *nemorosos saltus*, or *saltuosa nemora*.—57. *Si qua forte*, etc. If I may chance to find some traces of the rambling steer.—*bovis*, i. q. *tauri*.—58. *forsitan*, etc. Mayhap he is gone, enticed by some kine to one of the cotes in the mountains.—60. *stabula*, see on iii. 80.—*Gortynia*. Gortyna or Gortys was the nearest city of Crete to Cnossus, the residence of Minos. Some therefore suppose an opposition here, as if he was to leave the herds of Cnossus and join those of Gortyna; but it is more simple and more Virgilian to take Gortynian as equivalent to Cretan, a kind of *epitheton ornans*.

61–64. Then he sings how Atalanta, running after the apples of the Hesperides which Hippomenes flung before her,

was vanquished by him in the race. Then he relates the story of Phaëthon, and the transformation of his sisters into trees on the banks of the Eridanus, poetically expressed by saying that he covers them with mossy bark and raises them as tall trees on the bank of the river.—62. *musco amarae corticis*, with the moss of (i. e. that grew on) the bitter bark of the trees. The ancients remarked that he here makes *cortex* (which is always masculine) of the feminine gender.—63. *alnos*, alders. Virgil elsewhere (Aen. x. 190) says, in accordance with the common account, that they were changed into poplars.

64-73. Though the eclogue is dedicated to Varus, the poet artfully takes the occasion of paying a handsome compliment to Cornelius Gallus, another of his friends and protectors, who was himself a poet, and who had translated sundry pieces of the Greek poet Euphorion, among others probably one on the origin of the sacred grove of Apollo at Grynium in Aeolis. He supposes that as Gallus was roaming along the banks of the Permessus, a stream which flows from Mount Helicon, he was met by one of the Muses, who led him to the summit of the hill, where her sisters and the poet Linus were assembled.—65. *Aonas in montes*. Among the Aonian (i. e. Boeotian) mountains, that is one of these mountains, namely Helicon, the principal of them. *Aonas* for *Aonias*, like *Medus Hydaspes*, the name of the people being employed for the adjective derived from it.—*sororum*, sc. *Musarum*. The Muses are often thus called.—66. *viro*, to Gallus.—*chorus*, the Muses.—67. *Linus*. Linus was the son of the Muse Urania (Hes. fr. 97, Goetl.). It was said that he was killed by Apollo, who was jealous of his fame as a musician. The Greeks had a melancholy strain which they named from him *Linus* and *Ailinus*. See Hesiod as above, and Homer Il. xviii. 570. Pausanias (ix. 29, 6.) tells us, that as one ascended to the grove of the Muses on Helicon, he would come to a statue of Linus in a niche cut into a little rock, and that every year, previous to the sacrifice to the Muses, they made offerings of the dead before it. We thus see why the poet associates Linus with the Muses. Another reason is that Gallus

was a writer of elegies, and therefore Linus was his suitable patron.—*divino carmine*, with a divine song, i. e. who sang divinely.—*pastor*. There is no tradition of Linus being a shepherd; but as the poem is bucolic, and Hesiod and Gallus are shepherds, it was no great licence to make Linus one also.—68. *apio amaro*, parsley. Victors at the Nemeæan games, which were instituted to commemorate the death of Archemorus, were crowned with this plant, which therefore formed a suitable garland for Linus.—70. *Ascræo seni*. Hesiod, a native of the Boeotian village of Ascera at the foot of Helicon. He calls him *old*, not on account of his years, but of the length of time that had elapsed since he flourished. Thus Horace uses *senex* of Lucilius (S. ii. 1, 34), and of Pacuvius and Accius (or perhaps Euripides and Sophocles), Ep. ii. 1, 56.—71. *rigidas deducere ornos*. Like Orpheus, but Hesiod himself boasts not of any such power.—72. *His tibi*, etc. With these you will sing the legend of the origin of the Gryneian grove in so high a strain, that there will be no one of his sacred groves in which Apollo will take such pride. The legend, Servius says, was the slaying of a serpent by the god; perhaps similar to the legend of Delphi.

74–81. *Quid loquar*. These are the words of the poet, not of Silenus.—*ut*, sc. *narraverit*, from v. 78. It was a common practice with the ancient poets to suspend the sense in this manner. Thus in Hor. S. i. 4, 63, the nominative to *sit* is *hoc genus scribendi* in v. 65. The Med. MS. for *ut* reads *aut*.—*Scyllam Nisi*. In Grecian mythology we meet with two persons of the name of Scylla, the one the daughter of Nisus king of Megara, who falling in love with Minos, king of Crete, cut off her father's golden lock of hair, on which the safety of himself and his realm depended. When Minos, in abhorrence of her treachery, threw her into the sea, she was changed into the bird named Ciris. The other Scylla was a monster described by Homer in the Odyssey, which took six of the crew out of Ulysses' ship as it was passing under her den. We may observe that Virgil here confounds the two. The same, as the critics observe, was done by some other Latin writers, for the Greek mythology being to them a sub-

ject of which they had their knowledge only from books, it was natural enough that they should fall sometimes into the error of supposing persons with the same name to be identical. We are to recollect that they had no classical dictionaries or such-like assistants.—75. *Candida*, etc. The Homeric Scylla (*Whelp*) was so named as her tones were like those of a whelp (σκύλαξ); she had six heads and twelve arms. Later poets (whom Virgil seems here to follow) fabled that she had been a beautiful maiden, whose lower extremities Circe, by her magic arts, changed into those of a fish, with the heads of sea-dogs round her waist.—76. *Dulichias vexasse rates*. Voss observes that there are two mistakes here; for Ulysses did not rule over Dulichium, which was one of the Echinades, and he had but one ship when he passed by Scylla.—78. *Aut ut mutatos*, etc. He also sung the transformation of Tereus, Procne, and Philomela. According to, we believe, all Greek authorities, Procne, the wife of Tereus, was changed into a nightingale; and Philomela her sister, whose tongue had been cut out, into the twittering swallow; but the Latins, perhaps on account of the name Philomela (*song-loving*), made the latter the nightingale. In the Georgics (iv. 511,) Virgil follows this view; here he speaks only of the transformation of Tereus.—79. *Quas*, etc., sc. the flesh of his son Itys. According to the story, it was Procne, not Philomela, that served him up that food. Perhaps Virgil makes Philomela the wife.—80. *deserta petiverit*, sc. Tereus.—*ante*, sc. before he sought the desert. The position of *ante* does not allow of its being joined with *tecta*.

82-86. In short, says the poet, Silenus sang all the legends that Phoebus used to sing on the banks of the Eurotas in Laconia for his favourite Hyacinthus. In the usual poetic manner, animating all nature, he says that the Eurotas heard the strains and desired the bay-trees that grew on his banks to commit them to memory, in order that he might hear them again whenever he pleased.—*meditante*, see on i. 2.—*beatus*, blessed, happy, in hearing the strains of the god.—83. *laurus*. This is the reading of the Medicean MS., and adopted by Voss, Wagner and Forbiger. The ordinary reading is *lauros*,

which Jahn retains.—84. *pulsae*, etc., the vales re-echo to the skies the song of Silenus.—85. *Cogere donec*, etc. He sung on till the evening star warned the two shepherds that it was time for them to drive their sheep home to the cotes and count them. The critics, who suppose Chromis and Mnasylos to be satyrs, understand *pastores* in general after *jussit*.—86. *invito Olympo*, the sky itself was unwilling to lose the strains of Silenus.

OBSERVATIONS.

Date.—The date of this eclogue also is uncertain, but probability is in favour of that of 712–14.

Subject.—The narrative of the historian Theopompus, which we have noticed above (on *v.* 18), was probably known to our poet, and the idea may have presented itself that a pleasing poem might be formed by putting into verse the supposed responses of the god, and, as the more poetic and agreeable mode, he resolved to give them a continuous form. He had an example of this kind of poetic song in that of Orpheus in the Argonautics, which he afterwards imitated in his Aeneïs; and the taking and binding of Proteus when asleep by Menelaus, in the Odyssey, which he imitated in the Georgics, suggested to him the mode in which he conducts the action of the piece. It is commonly supposed that he meant it to be a kind of exposition of the Epicurean system of cosmology, of which sect himself and the Varus to whom it is dedicated were followers; but to us there seems no necessity for this supposition. The poet, as we have said, had the song of Orpheus in view, from which his account of creation only differs by his employment of the Epicurean terms which he derived from his constant perusal of the poem of Lucretius. That Virgil himself was a follower of that philosophy is made probable by some passages of the Georgics.

Characters.—Chromis and Mnasylos answer to Menelaus and his companion, and Aegle to the sea-goddess Eidothea of the Odyssey. Analogy would therefore lead us to suppose that those were two shepherds, in agreement with the narrative in Theopompus. They are throughout called *pueri*, the usual term for swains (*i.* 46. iii. 111), and *v.* 85 may much

more naturally be referred to them than to shepherds in general. Martyn, following Lord Roscommon, is of this opinion, and he very sensibly observes on *v.* 20, "They were rather young shepherds than satyrs; for if they were satyrs, they would not have been so much afraid of Silenus;" and on *v.* 24, "According to Servius the demigods were visible only when they thought fit. If this be the case, Chromis and Mnasylos must have been shepherds; for surely Silenus was always visible to the satyrs." We may here be allowed to observe, that we had adopted this view long before we read Martyn's notes. Heyne and all the succeeding commentators adopt the opinion of Servius, that they were two young satyrs. He adds, that they represented Virgil himself and Varus, while Silenus was their master Syro; "quibus ideo," he adds, "conjungit puellam, ut ostendat plenam sectam Epicuream, quae nihil sine voluptate vult esse perfectum."

Of Cornelius Gallus we have spoken in his Life. It is very doubtful who Varus was. He is only mentioned in this place and in the ^{twelfth} ~~ninth~~ eclogue, from which it appears that he was a person of influence and was employed in the service of the Triumvirs in Cisalpine Gaul, and favourably disposed to our poet. The most probable supposition is that he was Alfenus Varus, who, as Servius tells us, was set over Cisalpine Gaul by Octavianus, when Pollio had been driven out of it during the Perusian war. For the fact of his having been our poet's fellow-student, see Life of Virgil. 2

Scenery.—From the mention of the cavern (*v.* 13) we may infer that we have here the same ideal scenery as in most of the other eclogues.

ECLOGUE VII.—MELIBOEUS.

ARGUMENT.

WHILE the shepherd Meliboeus was occupied in securing his myrtles from the cold, his goats strayed away. As he was going in search of them he saw three shepherds, Daphnis, Corydon and Thyrsis, sitting under a tree; and Daphnis, calling to him, told him his flock was safe, and asked him to come and witness a musical contest between Corydon and Thyrsis. Though, as he says, he had more serious business to occupy him, he complied, and he here relates the contest of the swains.

NOTES.

1-5. *arguta ilice*, the whispering holm-oak, whose leaves and branches emitted a light sound when gently moved by the breeze. Thus we have *argutum nemus*, viii. 22. This circumstance (if *arguta* be not merely an *epitheton ornans*) seems to indicate that it was the spring-time.—*consederat*, and not *considerat*, is the reading of all the good MSS. Perhaps in using this word the poet may have meant to indicate that Corydon and Thyrsis were sitting with Daphnis. Cf. v. 3.—*Daphnis*. It is quite ridiculous to suppose, with Servius, that this is the Daphnis of the fifth eclogue.—2. *in unum*, sc. *locum*.—3. *distentas*, sc. *ubera*.—4. *aetatibus*, for the singular *aetate*. The Latins had great pleasure in thus employing the plural for the singular of abstract nouns. See Zumpt, § 92.—

V. 1. Δαμοίτας καὶ Δάφνις ὁ βωκόλος εἰς ἓνα χῶρον
 Τὰν ἀγέλαν ποκ', ἄρατε, συνάγαγον, ἧς δ' ὁ μὲν αὐτῶν
 Πυρρὸς, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δὲ τιν' ἄμφω
 Ἑσδόμενοι θέρεος μέσῳ ἄματι τοιάδ' αἶδον.—Theocr. vi. 1.

Δάφνιδι τῷ χαρίεντι συνήντητο βωκολέοντι
 Μᾶλα νέμων, ὡς φαντί, κατ' ὄρεα μακρὰ Μενάλκας.

"Ἀμφω τῷγ' ἤτην πυρρὸς τρίχῳ, ἄμφω ἀνάβω,
 "Ἀμφω τυρίσδεν δεδαημένῳ, ἄμφω αἶδεν.—Id. viii. 1.

Arcades ambo. When the scene of the eclogue is laid, as it apparently is, in Cisalpine Gaul (see *v.* 13), it seems very strange that the poet should call these two shepherds Arcadians. Voss, who will everywhere in poetry find historic accuracy, supposes that the Arcadians, who were themselves so fond of music, taught it to their slaves also, and that some of these slaves being sold to the Romans thus carried their art into Italy. Or he thinks (though history is silent on it) that Mummius on the taking of Corinth sold Arcadians as well as Corinthians, and that our two swains were of their descendants. We rather think, in consequence of the celebrated passage in Polybius (iv. 20) describing the law of Arcadia for the cultivation of music and its softening and humanising effects on the manners of the people, that among the educated classes at Rome, for whom alone Virgil wrote, the term Arcadian may have been in use to signify one skilled in song, or rather perhaps in extemporary versification like the modern *improvisatori*. We need hardly add that this is all mere conjecture. It would seem as if it was this place and the tenth eclogue that gave origin to the modern ideas of Arcadian bucolic life and manners, so like the golden age, so unlike the Arcadia of history and reality. Sannazzaro, in his prose romance of the Arcadia, seems to have been the immediate origin of these modern notions.—5. *Et cantare*, etc., skilled in amœbæic song. Possibly *cantare* is used to express the singing of the first in a contest of this kind; and *respondere*, the response of the second.

6-13. *Huc*, hitherwards, in the direction of the tree under which the three swains were sitting.—*dum defendo*, whilst I am engaged in securing my myrtles against the cold by putting straw about them. See Plin. xvii. 2. This also indicates the spring, as it was then that the myrtles were in danger of being nipt by the night-frosts; unless we suppose Virgil in his eclogues to have been heedless of the order of nature. The difficulty which Servius and many of the moderns have seen in this passage, and which they have endeavoured to get rid of by alteration of the text or by strained interpretations, arose from their confounding this introduction with the following

amœbæic song, forgetting that in songs of this kind the singers drew from their imagination, and sung the charms or the occupations of any season they pleased without any regard to the actual one. The poet has *defendo* in the present, instead of *defendebam*, to make the narrative more vivid. See Zumpt, § 506.—7. *Vir*, i. e. *maritus*. Ὡ τράγε τᾶν λευκᾶν αἰγῶν ἄνερ, Theoc. viii. 49. Cf. Hor. C. i. 17, 7.—*ipse*, the buck himself, to whom I had given the flock, as it were, in charge, had strayed and led with him the rest: see *v.* 9.—*deerraverat*, the first syllable is contracted, as in Lucretius (iii. 873), *Deerrarunt passim motus ab sensibus omnes*, and elsewhere. A similar contraction is the common one of *deerat*.—*atque*, sc. when he is going in search of his flock.—8. *Ille ubi me*, etc. It would appear that Daphnis, who knew that Meliboeus' goats had strayed, guessed when he saw him what his errand was.—9. *caper et hædi*. See on *v.* 7.—10. *quid*, i. e. *aliquid tempus*.—*cessare*, i. e. *otiarī*.—11. *Huc ipsi potum*, etc., 'the cattle will come hither of themselves to water.' These could hardly have been those of Daphnis, as Voss asserts; neither is there any reason for supposing them to have belonged to Meliboeus. It seems most simple, with Forbiger, to suppose the coming of the cattle to drink to be an agreeable sight in the eyes of shepherds, and therefore used as an inducement by Daphnis. If a painter were making a picture of the scene of this eclogue, he certainly would not omit the cattle.—12. *Hic viridis*, etc. We think that the critics are right in making *viridis* agree with *Mincius*, and not with *ripas*, as giving a much more novel and picturesque image. It is like the *rio verde*, *rio verde*, of the Spanish ballad.—*tenera*, tender, weak, that yields to the impulse of every breeze, and can be bruised by any slight force.—13. *Mincius*, the river which flowing from the Alps forms a lake round Mantua, and then passes on to join the Po.—*sacra quercu*. The oak was sacred, as every one knows, to Jupiter: it cannot be the same with the *ilex* under which they were sitting, and it therefore forms another feature in the landscape.—*examina*, swarms,

quasi exagmina, as being driven or led out of the hives. This also indicates springtime.

14-20. *Quid facerem?* etc. 'What was I to do in this case? I had no one to attend to my business at home, and yet there was a contest here such as may not often be witnessed.'—*Aleippen neque Phyllida*. Forbiger, following Servius, says that these were the mistresses of Corydon and Thyrsis, who attended to affairs at home, and thus gave them leisure to amuse themselves; and therefore Meliboeus means *he* had no one like them to attend to his affairs. Voss thinks that they were slaves belonging to Meliboeus. Perhaps they were his fellow-servants, and his meaning is that, unaware of this contest, he had not given them any directions about the lambs.—

15. *Depulsos a lacte*. See on i. 22. iii. 82: *a lacte*, i. q. *a matribus*. The ewes in Italy usually yeaned in November and December (see Palladius, xii. 13), and the lambs were weaned when four months old: another indication of the spring.—

16. *Et certamen*, etc. And there was a great contest, even that of Corydon with Thyrsis, two such distinguished singers.—

17. *ludo*. See on i. 10.—19. *alternos, Musae, meminisse volebant*. There is much difficulty about this passage, of which even in the time of Servius there were two readings, some copies having *volebant*, others *volebam*. Voss, who adopts the latter, says that *volebam* is for *vellem*, as in i. 80, *poteras* is for *posses*; to which Wagner objects that *vellem* denotes the wish for what one has not, whereas Meliboeus seems to have remembered a good deal. Adopting the reading of *volebant*, which is undoubtedly the right one, Wunderlich says that *meminisse* is i. q. *aggredi tractare*, like the Greek *μεμνήσθαι*. The most simple explanation seems to be that of Heyne, that as the poets represented themselves as taught by the Muses, they might justly say that they remembered what they had been taught. *Me* is therefore to be understood after *meminisse*.—20. *in ordine*, in the established amœbæic order.

21-28. Corydon commences the contest by an invocation of the Muses, whom he terms the Libethrian nymphs, from the fountain Libethrum on Mount Helicon, or from a more ancient fountain of the same name in Pieria. For the proofs

of the Muses being anciently regarded as water-nymphs, see Mythology, p. 189.—*noster amor*, my love, i. e. the objects of my love. Cf. i. 57. ii. 65. x. 22.—22. *Codro*. This is probably here, as in v. 11, simply the name of a shepherd. But see on v. 26.—*proxima*, sc. *carmina*, from the preceding *carmen*. Thus Aen. viii. 427, *Fulmen erat toto Genitor quae plurima caelo Dejecit*. Burmann, as Forbiger here observes, has shown on Quinctilian, ix. 2. that the plural often refers to a preceding singular. It is thus that Servius, followed by most interpreters, understands the passage. Heyne and Wagner, however, suppose *proxima* to be taken absolutely for the adv. *proxime*. We think the former interpretation much to be preferred.—23. *Versibus*, a dat.—*si non possumus omnes*, if we all cannot make such verses as Codrus.—24. *Hic*, etc. I will resign my art. It was customary for those who retired from the exercise of any art or profession to hang up the instruments belonging to it in the temple of the deity who presided over it. See Hor. Carm. iii. 26, 3. Ep. i. 1, 5.—*arguta pinu*. See on v. 1. The pine was sacred to Cybele, but it was also sacred to Pan. Ov. Met. i. 699. Mythology, p. 232. It is evidently the latter deity that is meant here.—25. Thyrsis, instead of invoking some other deity, as would seem to have been the usual custom (see iii. 62), calls on his fellow-swains to crown him as the superior of Codrus.—*nascentem poetam*, the rising poet, he who has just begun to make verses, i. e. Thyrsis himself. *Nascentem* is the reading of Servius and of the Med. MS. *a priore manu*, and is adopted by Voss, Wagner and Forbiger. The ordinary reading, *crescentem* (which has the air of a gloss), is followed by Heyne and Jahn.—*hedera*: poets as being followers of Bacchus were crowned with ivy. See Hor. C. i. 1, 29. Ov. Met. v. 338. Fast. v. 79.—26. *Arcades*: see on v. 4.—*rumpantur ut ilia Codro*, that Codrus may burst with envy. We have the corresponding expression, *burst the sides*, but we use it only of laughter. From the mention of the envy of Codrus it has been attempted to identify him with a real person; for Dousa in his Auctorium to Cruquius's Commentary on Horace, p. 694, when speaking of the Hiarbita, who, the poet says (Ep. i. 19, 15) burst with envy or

emulation of Timagenes, observes, "Nam hic Hiarbita Maurus regione fuit Cordus qui," etc.; and hence Weichert (Poet. Lat. Reliq., p. 402) infers that Cordus was, like Bavius and Maevius, an enemy of our poet, who has here a blow at him even though he was then dead. We do not by any means adopt this opinion.—27. *ultra placitum*, that is, beyond what pleases him, beyond what he really thinks I merit. Excessive praise was considered to be a kind of fascination.—*bacchare*: see iv. 19. This plant was held to be efficacious against witchcraft and fascination.—28. *vati futuro*, the *poeta nascens* of v. 25.

29-37. The rival bards now try their skill in the composition of epigrams, or inscriptions for the statues of gods. Corydon commences with one to Diana, in the person of a young hunter named Micon, who offers to her, or hangs up in her honour, the head of a wild-boar and the antlers of a stag.—*Delia*, as being born with her brother Apollo in the isle of Delos.—*parvus*, probably on account of his youth.—30. *vivacis*. The stag was considered by the ancients to be peculiarly long-lived.—31. *Si proprium hoc fuerit*. By *hoc* is meant his success in hunting, which was, by a common practice of the ancients, understood to be implied in what precedes; *proprium* signifies lasting, so as to become as it were one's own property. *Propria haec si dona fuissent*, Aen. vi. 872.—*levi de marmore*, etc. I will have a statue of smooth or polished marble made of you, on which the buskins, which as the huntress-goddess she wore, would be coloured red. It was a common practice of the ancients to colour parts even of marble statues.—32. *evincta*, to denote the tight lacing of the well-fitting buskin.—33. Thyrsis, in reply, makes an epigram for a statue of Priapus, the god and keeper of gardens.—*Sinum*. The *sinus* was a large wine-bowl, so called, says Varro (L. L. v. 123), "a sinu quod majorem cavationem quam pocula habebant." *Sinus* or *sinum* is derived from *sinuo*, to bend, to hollow, and originally signified anything hollowed: hence we meet the *sinus* of the *toga*.—*liba*. The *libum* was a cake made of flour, cheese and eggs. Cato (R. R. 75) gives the following receipt for making it: "Bray two pounds of

cheese well in a mortar; when it is well brayed, add a pound of spelt-flour, or if you wish it to be lighter, only half-a-pound: mix it well with the cheese: add an egg, and mix them well together; then make the bread: put leaves under it: bake it gently on the hot hearth under an earthen pot." Athenaeus' account of the *libum* is as follows (iii. p. 125): Πλακοῦς ἐκ γάλακτος ἱπρίων τε καὶ μέλιτος ὅν 'Ρωμαῖοι λίβον καλοῦσι. As *ἱπρία* (pl.) was a kind of cake, it perhaps stands here for the flour and cheese in Cato's receipt. In the *liba* that were offered to Liber on the Liberalia (Ov. Fast. iii. 735), there either was honey, or they were smeared with it (Id. *ibid.* 761). *Libum* (prob. i. q. *libatum*.) comes from the verb *libo*, as being used in the service of the gods.—35. *marmoreum*. Thyrsis is resolved to exceed his rival, who makes his Micon only promise Diana a marble statue. *His* Priapus, a god who in general was made only in a coarse way out of wood, is already marble, and will be gold if he gives increase to the flock.—36. *Si fetura*, etc. If the ewes yeave well, so that the lambs will, as it were, form a new flock. Priapus is here regarded as presiding over flocks. See Mythology, p. 236.—*aureus esto*, i. e. *eris*, the imperat. for the fut., which, *vice versâ*, is often used for the imperat.

37–44. Corydon now, in the character of a Sicilian herdsman, and as the lover of the sea-nymph Galatea, calls on her to come and visit him in the evening. One might have expected to meet here Polyphemus instead of Corydon (see ix. 39), but we may recollect that the Corydon of the second eclogue is a Sicilian, and that the language and sentiments of the Theocritean Polyphemus are given to him. This may have secretly operated on the poet's mind when composing these lines.—*Nerine*, for *Nereis*, a Greek form, which only occurs in this place. Galatea was one of the Nereides.—*Hyblae*. See on i. 55.—38. *hedera alba*. Cf. iii. 39.—39. *Cum primum*, etc., i. e. in the evening.—40. *habet*, i. q. *tenet*. *Omnis*

V. 37. Ὡ λευκά Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;
 Λευκοτέρα πακτῆς ποτιῖην, ἀπαλωτέρα ἀρνός,
 Μύσχω γαυροτέρα, φιαρωτέρα ὄμφακος ὠμῶς.—Theoc. xi. 19.

simul ardor habet, Aen. iv. 581. *Custodes somnus habebat*, Ov. Met. vii. 329.—*venito*, like *esto*, v. 36, imperat. for fut. See Zumpt, § 583.—41. Thyrsis also addresses Galatea.—*Sardoniiis herbis*. This was a kind of crowfoot. See the Flora, s. v.—42. *projecta*, that is, torn by the waves from the rocks and flung on the shore.—43. *Si mihi*, etc. As we say the *live-long* (i. e. life-long) day, to express a feeling of the great apparent length of a day, the shepherd here compares to the duration of a year the time that intervenes before he can meet his beloved nymph in the evening.—44. *Ite domum*, etc. As evening was indicated by the oxen leaving the fields and going home to the stalls, in his amorous delirium he thinks, as it were, to hasten its approach, by inducing the oxen to go home.—*si quis pudor*, if you have any shame; a common expression (see Juv. iii. 154. Mart. ii. 37, 10. Ov. Am. iii. 2, 23), as much as to say: You ought to be ashamed of yourselves to keep me so long from my love.

45-52. Corydon now gives a picture of a shady retreat from the mid-day heat of summer.—*Muscosi fontes*, ye mossy springs, i. e. ye springs that issue from the moss-grown rock: see Hor. Ep. i. 10, 7.; Catul. lxxviii. 68. The plural *fontes* is perhaps used here for the singular, as *arbutus* (v. 46) appears to be used for the plural.—*somno mollior*. It is imitated from the ὑπνω μαλακώτερα of Theocritus (v. 51); the comparison is taken from the gentle soothing caused by sleep, and by the soft velvety grass that grows beside a spring.—46. *rara umbra*. See on v. 7.—47. *Solstitium*, the heat of summer. There is no necessity for restricting it to the solstice, which causes difficulty and is contrary to the freedom of poetry.—*defendite*. See on v. 6. Though he uses the plural, it was of course only the arbutus that could keep off the rays of the sun, but the water and the moss would help to keep the flock cool.—*venit*, the burning summer is coming.—48. *jam turgent*, etc. It is now the month of May, the time when the buds appear on the vine-branches.—*laeto*, joyful, a term poetically applied to plants when full of sap and verdure. As the vine puts forth its buds before its leaves, and *laetus* does not seem to him applicable in that state, Wagner is inclined to adopt the correction

of the Med. MS. *lento*; but this is being somewhat hypercritical.—49. Thyrsis changes the scene, and, as a pendent to the Claude Lorraine summer landscape of his rival, draws a picture in the Dutch style of the comforts of the shepherd's home in the winter.—*Hic focus*, etc. Here is a fire-place and plenty of pine-wood for firing, and the door-posts are black with the smoke, we keep up such continual fires.—*taedae*. See the Flora.—50. *postes nigri*. The ancients had no chimneys in their houses, and the smoke escaped through a hole in the roof or out of the doors; the former chiefly in the *atria* of the rich, the latter in the *tuguria* of the peasantry. As Thyrsis had described his fir-wood as being unctuous (*pingues*), it of course produced more soot than other kinds of wood, which adhered to the door-posts.—51. *Hic*, etc. We here set the north-wind at defiance.—52. *numerus*. The wolf when going to attack the sheep cares not how many there be, he fears them not.

53–60. Corydon now, in accordance with that law of our nature by which the mind gives its own colouring to external objects (see Crabbe's poem of *The Lover's Journey*), describes the effect of the presence of a beautiful youth, Alexis, on the rural landscape, or rather on the mind of himself.—*Stant*, i. q. *sunt*, says Heyne: see on ii. 26. But Wagner sees a wider meaning in it, and holds it to indicate that the trees were laden with their fruits, and suspects an opposition to the *strata poma*

V. 49. 'Ἐντὶ δρυὸς ξύλα μοι, καὶ ὑπὸ σποδῶ ἀκάματον πῦρ.

Theocr. xi. 51.

V. 51. ἔχω δέ τοι οὐδ' ὅσον ὦραν

Χείματος, ἢ νωδὸς καρύων, ἀμύλοιο πάροντος.—*Id.* ix. 20.

V. 53. Μ. Παντᾷ ἔαρ, παντᾷ δὲ νομοί, παντᾷ δὲ γάλακτος

Οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,

"Ἐνθ' ἀκαλὰ παῖς ἐπινίσσεται· αἱ δ' ἂν ἀφέρπῃ,

Χῶ ποιμᾶν ξηρὸς τηνόθι, χ' αἱ βοτάναι.

Δ. "Ἐνθ' οὔς, ἔνθ' αἰγες διδυματοκοί, ἔνθα μέλισσαι

Σμάνεα πληροῦσιν, καὶ δρύες ὑψίτεραι,

"Ἐνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπῃ,

Χῶ τὰς βῶς βόσκων, χ' αἱ βόες ἀνότεραι.

Id. viii. 41.

of the next line. *Sto*, when thus used for *sum* (whence the Italian *stare*, to be), always denotes a certain degree of fixity, as in this place and ii. 26, Aen. i. 650. x. 467, and elsewhere. So also *stant lumina flamma*, Aen. vi. 300, is, 'his eyes are flaming'; the idea of rigidity and sternness being included: the same is the case with the *stat sentibu' fundus* of Lucilius. —The final vowels of *juniperi* and *castaneae* on which the arsis falls, we may observe are not elided. This is in imitation of the Greeks.—54. *sua quaeque*. This is the reading of all the MSS. and of Nonius. Heinsius, Gronovius (*ad* Liv. iii. 22) and Bentley (*ad* Manil. ii. 253) proposed *sua quaque*, which reading is adopted by Heyne, Wagner and Forbiger, while Voss and Jahn retain that of the MSS. If this is the true reading, *sua* is an ablative case contracted by the figure *synizesis* after the example of Ennius (see Festus, *v. sos*) and Lucretius. Thus the former says, *Postquam lumina sis (suis) oculis bonus Ancus reliquit*, which line slightly altered the latter has adopted (iii. 1038). Lucretius also (i. 1021) has *Ordine se suo quaeque sagaci mente locarunt*. When we recollect that Virgil was a great student of these two poets, and was fond of archaisms, we need not be surprised at his employing a synizesis here. Forbiger, who is not adverse to this reading, gives the following instances of the employment of the synizesis and the episynaloepha by our poet; Buc. iii. 96; vi. 30; viii. 81; Geor. i. 482; iv. 34, 350; Aen. i. 726; vi. 33; vii. 190; x. 487.—55. *rident*. See on iv. 20.—56. *Montibus his*. This proves, if it were necessary, that the scenery of the alternate songs has no relation to that of the place where the shepherds are singing.—*et flumina*, the very streams themselves, not merely the trees, will be dried up.—57. *Thyrsis* pursues the subject, taking the opposite side of the picture.—*Aret ager*, the land is burnt up with the heat of summer.—*vitio aëris*, like *morbo caeli*, Geor. iii. 479: it here seems only to denote extreme drought.—58. *Liber*, the Italian god, answering to the Dionysus or Bacchus of the Greeks.—*invidit*, the Greek *φθověι*, in the sense of denying, refusing, with a bad or malignant motive understood. *Liber* refuses the

vine-shades to the hills; that is, the vines are without foliage in consequence of the drought.—60. *Juppiter*, etc. Jupiter is used here for the heaven or sky, as in the line of Ennius, *Aspice hoc sublime candens quem invocant omnes Jovem*. Cf. *Geor.* i. 418; ii. 419; *Hor. Carm.* i. 1, 25; 22, 19; *Ov. Met.* iv. 260; *Fast.* ii. 299. Theocritus says (iv. 43), *Χ' ὦ Ζεὺς ἄλλοκα μὲν πέλει αἶθριος, ἄλλοκα δ' ὕει*.—*plurimus*, very abundant. The Greek and Latin and most other languages use the superlative thus, without any immediate comparison. Elsewhere our poet has *nux plurima*, *Geor.* i. 187; *Italia plurima*, ii. 166; *plurimus oleaster*, ii. 182; *plurima unda*, iv. 419.—*laeto*, joyous, joy-giving, from the effect.

61–69. Corydon now enumerates some of the trees sacred to the gods, and declares the hazel, because the favourite of Phyllis, to be equal to any of them. The white poplar was sacred to Alcides or Hercules, because, when he descended to Hades to fetch up the dog Cerberus, he bound his brows with this plant. Iacchus or Bacchus of course loved the vine; Venus, as sprung from the sea, the myrtle, which flourishes best on its shores; Phoebus the bay, into which his Daphne had been changed.—65. Thyrsis as before continues the train of thought; and as, when Corydon had spoken of a favourite youth, he celebrated a maiden, so he now reverses it. From the nature of amœbæic poetry we may see that the Phyllis of Corydon is different from the Phyllis of Thyrsis, *v.* 59, and this does away with the apparent necessity for the transposition of stanzas which some critics thought they saw.—66. *in fluviiis*, on the banks of the streams; for *ad fluvios*. *Surgat et in solis formosius arbutus antris*, *Propert.* i. 2, 11.—68. *tibi*. As Voss justly observes, we might have expected the comparison to be with his favourite tree, and not with himself. Though Heyne says he cannot perceive it, we think the critics are right who suppose the poet to have intended to make Thyrsis throughout inferior to Corydon.

69, 70. Meliboeus concludes by mentioning that Corydon was the victor.—70. *Ex illo* (*sc. die*) etc. Voss says this is, ‘Henceforth Corydon is Corydon for me,’ i. e. a capital poet.

Wagner, ‘Henceforth Corydon, Corydon is my man’ (as we commonly say, ‘the man for my money’): we rather prefer this last interpretation.

OBSERVATIONS.

Date. This eclogue offering no internal evidence, its date can be only conjectural. The spring of the year 714–16 is the date assigned to it by the critics.

Subject.—As Theocritus had made the poetic contests of swains the subject of more than one Idyll, Virgil would vie with him in this also. He seems to have had that poet’s eighth Idyll chiefly in view, but the circumstance of making the person who witnessed the contest be the narrator of it appears to have been suggested by the ninth Idyll. The eclogue is, taken altogether, a very pleasing composition, and the parts of the contending swains are well sustained.

Characters.—The actors in this little piece being all represented as shepherds or goatherds, they must, as we have shown in our Observations on the first eclogue, have been slaves.

Scenery.—The mention of the river Mincius, in *v.* 13 would seem to place the scene in Virgil’s native country; while on the opposite side Castelvetro, a critic of the 16th century (*Opere Critiche*, p. 151), asserts that neither the *ilex* (*v.* 1.), the chestnut (53), nor the pine (24), is to be seen in the territory of Mantua, and he adds that the same is the case with respect to flocks of goats, which are not kept in that country. This testimony is of the more weight as this writer was a native of Modena. We ourselves saw, when there, no goats and none of those trees. Martyn however replies, that Virgil could not be ignorant of the trees that grew in his own neighbourhood. He then quotes Ray, whose authority in this case, he says, is worth that of a hundred grammarians, to prove that the *ilex* is common in most of the provinces of Italy. Ray’s words are: “In Hetruria aliisque Italiae provinciis praesertim ad mare inferum, inque Gallia Narbonensi et Hispania in *silvis collibus et campestribus maritimis*, passim et copiose provenit (ilex).” From the words which we have put in italics, he would seem to have intended to exclude the plain of the Po.

Martyn further quotes Ray to prove that the pine and the chestnut abound in Italy, and no one doubts it; but Ray does not say that they grow in Lombardy. He also quotes Mattioli, an Italian botanist, to prove that the juniper is common in Italy, but the place that writer mentions is Tuscany, especially Siena.

The simple fact seems to be, that the scenery here as elsewhere is ideal, though the poet, for some reason of which we are ignorant, chose to introduce the Mincius by name, just as he chooses to call his swains Arcadians. As for the trees named in their amœbæic strains, see the Observations on the third eclogue.

ECLOGUE VIII.—PHARMACEUTRIA.

ARGUMENT.

THE poet relates the songs of two contending shepherds, Damon and Alphesiboeus. The former sings the last complaint and the voluntary death of a jilted shepherd; the latter the magic arts to which a deserted fair one has recourse in order to win back her fickle lover.

NOTES.

1-5. *Musam*, the song: see i. 2.—2. *juvenca*, the heifer, sing. for plur., in the usual manner of the poets, owing generally to the constraint of the verse.—3. *stupefactae*, the Greek *θαμφοῦσαι*.—*carmine*. Some MSS. have *carmina*, whence, as *stupefactus* always takes the ablative, Wagner conjectures the original reading to have been *ad carmina*. But as there is no trace of *ad* in any MS., and the sense is very good as it is, we cannot adopt this reading.—*lynxes*. The lynx was unknown in Italy, but Xenophon (De Ven. xi.) says it was to be found in Mount Pindus, and there is some reason for thinking that the scene of this eclogue is in Thessaly. The poets however,

as we have already observed, did not attend to these minutiae : see on ii. 63. The lynxes here stand for wild beasts in general. — *Et mutata suos*, etc. The meaning of this verse seems to be : ‘and the streams changing (their nature) checked their currents (to listen).’ The Venetian edition reads *mirata*, and Wagner proposes *morata* for *mutata* ; but there is no necessity for any change. It is also disputed whether *requierunt* is transitive or intransitive. The former we believe, for both Calpurnius and the author of the *Ciris* seem to have so understood it. The latter says, v. 232, *Rapidos...requierunt flumina cursus* : the former thus imitates it (ii. 15), *Et tenere suos propterantia flumina cursus*. Jacobs (on Propert. iii. 15) understands by *flumina* the river-gods, who brought their streams nearer to the place where the singers were, and there rested on their urns enraptured with the song. This is altogether fanciful, and we doubt if the neuter noun *flumen* ever stands for the river-god. With respect to the whole of the effects here ascribed to song, we think the poet has been rather bold in assigning them to the lays of simple swains ; though to gods, such as Apollo and Silenus, or the sons of gods as Orpheus and Amphion, they are suitable enough.—5. *Damonis Musam*, etc. The repetition here of the first verse is very happy.

6-13. *Tu*, sc. Asinius Pollio. It is somewhat remarkable that the poet does not mention the name of the person to whom the eclogue is dedicated ; for it was the usual practice of the poets, instead of putting the name of the person to whom they addressed their works at the head of them, to introduce them somewhere in the body of the piece. We may instance the odes of Horace, each of which contains the name of the person to whom it is addressed. The inscriptions, as they are called, are not the work of the poet, but belong to ancient critics and editors. Virgil probably considered that the following verses so plainly indicated Pollio, that it was needless to insert his name.—*mihi*. This is what is termed the ethic dative, which denotes the interest the person who uses it has or takes in the matter of which he is speaking. Heyne, Voss and others would connect it with *accipe* in v. 11 ; but Wagner thinks this too remote, and therefore would join it with

superas. Heyne, in his earlier editions, followed the usual practice of placing a comma after *mihi*, and we know not if this is not the better principle, supposing the poet to have meant to employ some other verb, and then to have been carried away by his enthusiasm and to have neglected it.—*seu magni*, etc. ‘Whether you are now passing the mouth of the Timavus (i.e. sailing by it) or have not come so far yet, but are still going along the coast of Illyria.’ See the Life of Pollio.—*superas*. This may be understood of passing the river by land; but as there is no reason to suppose that Pollio would land his troops at such a distance from Rome and send his ships away empty, it is better to understand *superare*, as in Aen. i. 244, and Liv. xxx. 39, of sailing past it.—*saxa Timavi*: see Aen. i. 244. Heyne thus describes the Timavo at the present day: “In Carnorum finibus (*Carniola*) inter Aquileiam et Tergeste (*Trieste*), qui tractus totus saxeus et scopulosus est, apud vicum S. Joannis, non longe a castello Duino (*Tywein*), complures (modo septem modo novem numerantur) ingentesque inter rupium antra aquarum fontes prosiliunt, qui post brevem cursum in unum flumen coeunt, quod vix mille passuum viam emensum latum altumque uno ostio in mare exit.”—7. *en erit unquam*: see on i. 68.—8. *facta*, your military exploits.—10. *carmina*, the tragedies which Pollio had composed, which he here compares with those of Sophocles. The poet is merely expressing a wish or hope that at some future period he might be able to devote his powers to the celebration of the deeds and the literary productions of Pollio. It is perhaps only a compliment, for he does not appear to have formed any serious design of doing so.—*cothurno*, the tragic buskin, put for tragedy.—11. *A te principium*, sc. *sumit Musa mea*. This omission is a poetic artifice, expressing eagerness and commotion of mind.—12. *Carmina coepta*. This either means that Pollio had required him to write bucolic poetry in general, or had given him the subject of this particular eclogue. The latter is the more probable, as poems were usually sent separately to the persons to whom they were addressed.—*jussis*. The verb *jubeo* is used to express all degrees of causing a thing to be done, from

simply asking up to commanding: in this place *tua jussa* mean only 'your desire.'—13. *Inter victrices*, etc. Let this branch of poetic ivy creep through the laurels with which victory has wreathed your brows.—*hedera*: see on vii. 25.—*serpere*. This verb is frequently used, even in prose, of plants like the ivy, that advance gradually along the ground or up the stems of other plants.

14-16. A description of the time of the day and of the attitude of the shepherd when he begins his song.—*Frigida*, etc., the early morn, the twilight, just before the rising of the sun (see v. 17), not after sunrise, as Heyne says.—*umbra*. Virgil frequently uses this word to express the gloom of night. Perhaps the adjective *frigida* (like *gelida*, Aen. xi. 210), is here added to indicate the great coldness of the air just before sunrise.—15. *Cum ros*, etc. This beautiful verse was probably a favourite with our poet, for he repeats it, Geor. iii. 326. As it was the custom to drive the cattle out to pasture before sunrise (see Geor. iii. 322 *seq.*), we are to suppose the shepherd Damon, after driving his flock afield, to have stood by them resting on his crook and meditating on the subject of his song.—16. *tereti olivæ*, his smooth or polished crook of olive-wood. J. Warton, in his translation of this eclogue, says, "Against an olive's trunk reclined;" and Martyn, "leaning against a round olive tree." The words may no doubt thus be rendered, but surely no one who had ever looked on an olive with its rugged gnarled stem, would dream of applying the epithet *teres* to it. It would also, we apprehend, not be easy to find an olive against which one could recline commodiously. On the other hand, the shepherd's crook was frequently made of the wild olive. Apollonius Rhodius (ii. 34), describing one, says it was made ὀριτροφέος κορίνιοι, and Theocritus (vii. 18) says of a shepherd ροικὰν δ' ἔχεν ἀγριελαίω Δεξιτερᾷ κορύναν. In Ovid's description of the pastoral attire of Apollo (Met. ii. 680), the reading of the best MSS. is *onusque fuit dextræ silvestris oliva*. We need hardly mention that *oliva* like *pinus*, *abies*, *ferrum*, and other names of substances, is used for the thing made from it. The custom of shepherds resting on their crook is thus alluded to by Ovid

(Ex Pont. i. 8, 52), *Ipse velim baculo pascere nixus oves*; and by the author of the Culex, v. 97, *Talibus in studiis baculo dum nixus apricas Pastor agit curas*. *Teres* (from *tero*) is smooth, polished, but the idea of length and rotundity is usually included in it. Horace (S. ii. 7, 86) joins it with *rotundus*, and apparently as speaking of a globe.

17–21. Damon now, in the person of the despairing shepherd, commences his extemporaneous song. It is divided into parts or stanzas of unequal length, each terminated by an intercalary verse or burden, after which we are led to suppose (see above p. 46) that the singer plays a voluntary on his pipe while he is thinking on the stanza that is to succeed. In introducing the burden, Virgil imitates Theocritus in his two first Idylls.—*Nascere*, arise. This employment of the verb, properly belonging to the birth or origin of organised beings, to the celestial luminaries or phænomena, is not uncommon. Elsewhere (Geor. i. 441) he applies it to the sun, and Horace (C. iii. 23, 2) to the moon.—*praeque*, etc. (a tmesis), i. e. *praeveniensque age diem*, ‘and coming before lead on the day;’ as Milton (Son. i.) says, “While the jolly Hours lead on propitious May.” We are aware that the usual sense of *ago* is to drive on before; but in this case Lucifer, the morning-star, must precede the day. Cf. Aen. v. 833.—*almum*. *Almus* (from *alo*) is whatever nourishes, gives vigour to anything. We thus meet *alma lux*, Aen. i. 306, and we find this adjective employed as an epithet of the deities, Sol, Ceres, Venus, Cybele, Phoebe and Juturna, all beings that gave increase.—18. *Conjugis*, i. e. of her who was to have been, or whom he had expected to be, his bride. *Maritus* and *gener* are also used in this anticipative sense.—*indigno amore*. The love here is the pretended love of the faithless maid, which was unworthy of the true and sincere affection of the shepherd.—19. *testibus illis*; whom Nisa had so often taken to witness of her truth.—20. *extrema hora*, sc. *vitalis*, before he terminates his existence, as he is resolved to do.—21. *Maenalios*, Arcadian (from Mount Maenalus), or simply rural.

22-25. This stanza arises from the word *Maenalios* in the burden. The mind of the singer is thereby carried to Arcadia and its woods and mountains.—*argutum*. See on vii. 1.—*pinos loquentes*. This may be understood in two ways, either as referring to the whispering of the wind in the trees, and therefore nearly a repetition (but not an unusual one) of the preceding *argutum nemus*; or, vocal with the songs of shepherds, in which sense it is understood by Servius and by Heyne, Voss, and the later critics: and in Aen. xi. 458, our poet uses *stagna loquacia*, where it means, the pools made vocal by the melody of the swans that haunted them. We feel rather inclined to adopt the first interpretation, and suppose an opposition between the natural melody of the woods (the warbling of the birds being perhaps included) and that of Pan and the shepherds. The pine, it has been observed, does not grow in Arcadia, but that is a matter of no consequence. It grows in general, we believe, alone or in small groups, and is not at all calculated to re-echo the music of swains.—24. *qui primus*, etc., alluding to his invention of the syrinx: see Mythology, p. 232.

26-31. *datur*, sc. *nuptum*, by her parents.—*quid non speremus amantes*. The verb *sperare*, like the Greek ἐλπεςθαι, is not merely to hope, but to expect in general: see on iii. 110, for the corresponding use of *metuo*. The sense is, ‘What may not we lovers expect? the most extraordinary unions take place.’—27. *Jungentur*, etc. He goes on to say, ‘We shall soon see the griffons submitting to be yoked along with the horses, and the next generation will see the deer and the dogs coming together to be fed.’ We entirely approve of the interpretation of *jungo* here, as of yoking to a car, given by Voss and adopted by Wagner and Forbiger. Servius, who adopts that of union in matrimony, though he mentions the other interpretation, has been followed by interpreters in general.—*gryphes*. The griffons (mentioned by Herodotus, iii. 116) were fabulous animals that abode in the Rhipaeian mountains, where they kept watch over treasures of gold: they had the body of a lion, and the head and wings of an eagle. The poet commits his usual fault in putting the mention of them into the mouth of a shepherd.—28. *ad pocula*, i. e. *ad potum*. *Pocula sunt*

fontes liquidi, Geor. iii. 529.—*damae*. This word, which is usually feminine, Virgil here makes masculine, as he does *talpa*, Geor. i. 183. Quintilian (ix. 3, 6) remarks this license of our poet.—29. *novas incide faces*, i. e. cut wood to form torches, which were, according to custom, to be carried before the bride. We do not think, with Heyne, that *novas* is a mere *epitheton ornans*: everything relating to a marriage was to be of the best and newest description. *Incide*, as Geor. i. 292, *faces inspicat*.—*tibi ducitur uxor*, ‘Your wife is about to be brought home to you.’ Perhaps with a bitter feeling and irony: ‘You are now a married man; you have triumphed over me.’—30. *Sparge, marite, nuces*, scatter your walnuts (see Plin. xv. 22); according to the custom at Roman marriages of throwing walnuts to the boys who were in the street when the bride was led home.—*tibi deserit Hesperus Oetam*. The *tibi* here, as in the preceding verse, means simply *for thee*. Wagner says it is *tibi cupienti*, and refers to Geor. ii. 242; iv. 354; Aen. i. 136, and other places, where he says the dative indicates an affection of the mind. From the mention of Mount Oeta, Voss infers that the scene of the song is laid in Thessaly. This, though not unlikely, is by no means certain, for, as we have often observed, the poets did not attend to matters of this kind. It is possible, as Heyne conjectures, that he may be following some Greek poet who lived in Thessaly, and who in singing, it may be the wedding of Peleus and Thetis, described the evening-star as rising over Oeta; but his immediate authority seems to have been the beautiful Carmen Nuptiale of Catullus (lxii.), in which, when the chorus of youths has commenced *Vesper adest, juvenes, consurgite, Vesper Olympo Expectata diu vix tandem lumina tollit*, etc., that of the maidens replies, *Cernitis, innuptae, juvenes? consurgite contra, Nimirum Oetaeos ostendit Noctifer ignes*, etc. In the remainder of the poem this star is called, as in Virgil, *Hesperus*. It is strange how inobservant of nature the ancient poets frequently were. Almost every one, we should suppose, is aware that Venus is never an evening and a morning star in the same part of the year; yet here our poet has in v. 17. *Lucifer*, and in this place *Hesperus*, speaking evidently of the

one day. Catullus, addressing Hesperus in the poem cited, says (*v.* 34), *Nocte latent fures quos idem saepe revertens, Hesperere, mutato comprehendis nomine eosdem.* Cinna, in his Smyrna said, *Te matutinus flentem conspexit Eous, Et flentem paulo vidit post Hesperus idem.* Horace has (*C.* ii. 9, 10), *Nec tibi Vespero Surgente decedunt amores, Nec rapidum fugiente Solem* See also Statius, *Th.* vi. 238; Seneca, *Hippol.* 748; *Oed.* 740.—*deserit*, leaves, i. e. sinks behind it after the sun; not as Voss says, rises over it.

32—36. *O digno*, etc. This is said with bitter irony: ‘Thou, who art united to a precious husband, to one worthy of a perjured maid like thee.’—35. *Nec curare*, etc. ‘Do not believe that the gods punish perjury.’

37—42. From reflecting on her perfidy, he is led now to go back to the origin of his passion, which had commenced even in his boyhood.—*Saepibus in nostris*, etc., ‘I first saw you, when a little girl, with my mother in our garden gathering apples.’ *Saepes* seems to be put for the garden which it enclosed.—*roscidu*, having the dew-drops upon them: it was therefore early in the morning.—38. *vester*, i. e. you and my mother.—*matre*, my (not thy) mother: see the corresponding place in Theocritus.—39. *Alter ab undecimo*, etc., ‘I was then only in my twelfth year:’ see *v.* 49. Servius says thirteenth, as *alter*, he says, means the second.—*acceperat*, the year is very naturally said to receive those that enter into it.—41. *Ut vidi*,

- V. 33. Γινώσκω, χαρίεσσα κόρα, τίνος οὔνεκα φεύγεις·
Οὔνεκα μοι λασία μὲν ὄφρ' ἐπὶ παντὶ μετώπῳ
Ἐξ ὥτ' οὕτως τέταται ποτὶ θάτερον ὥς μία μακρά.

Theocr. xi. 30.

- V. 37. Ἡράσθην μὲν ἔγωγα τεοῦς, κόρα, ἀνίκα πρᾶτον
Ἦνθες ἐμᾷ σὺν ματρὶ, θέλοις' ὑακίνθινά φύλλα
Ἐξ ὄρεος ὀρέψασθαι· ἐγὼ δ' ὁδὸν ἀγεμόνευον.

Id. xi. 25.

- V. 41. Ὡς δ' ἶδεν, ὥς μιν ἔρωσ πικινὰς φρένας ἀμφικάλυψεν.

Hom. II. xiv. 294.

Χ' ὥς ἶδον, ὥς ἐμάνην, ὥς μεν περὶ θυμὸς ἰάφθη
Δειλαίας.

Theoc. ii. 82.

Ὡς ἶδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλλετ' ἔρωτα.—*Id.* iii. 42.

etc. The first *ut*, says Voss, after Servius (to whom Wagner and Forbiger assent), is an adverb of time, *when*, the other two of exclamation, *how*. The last *i* in *perii* is not elided on account of the pause and the arsis.—*malus error*, the madness of love. Love is regarded as an aberration of the intellect.

43–46. I am now awaked from my delusion, and I know the true nature of Love. He is an unfeeling monster, and not the gentle being I supposed him to be.—*cotibus*, same as *cautibus*, of which it is an ancient or rustic form, as *plostrum* for *plaustrum*.—*illum*, with emphasis, *that*, used in either a good or a bad sense: see on iv. 15.—44. *Tmaros*, or *Tomaros*, a mountain of Epirus, at the foot of which lay Dodona.—*Rhodope*, a mountain-range of Thrace.—*Garamantes*, the people inhabiting what the ancients regarded as the most remote part of Africa beyond the Gaetulians.—45. *Nec nostri*, etc., of neither our kin nor blood, i. e. totally devoid of humanity.—*edunt*, for *ediderunt*, a usual substitution of the present for the past, to give animation to the narrative.

47–51. From a consideration of the perverse nature of Love, he passes to the thought of one of the crimes to which that deity had incited mortals, and selects the murder of her children by Medea, a consequence of injured love.—48. *Crudelis tu quoque mater*, etc. Though he throws the principal part of the blame on Love, who urged the deed, he will not acquit Medea, who executed it: if *he* was wicked, *she* was cruel. He then puts the question, which was greater in its respective degree, his wickedness or her cruelty, and does not venture to solve the problem, contenting himself with again asserting that he was wicked and she cruel.

V. 43. Νῦν ἔγνων τὸν Ἐρωτα βαρὺς θεός· ἡ ῥά λεαίνας
Μασδὸν ἐθήλαξεν, ἔρυμῷ τέ μιν ἔτραφε μάτηρ.

Theoc. iii. 15.

..... γλαυκὴ δὲ σε τίκτε θάλασσα,
Πέτραι τ' ἡλίβατοι· ὅτι τοι νόος ἐστὶν ἀπηνής.

Hom. Il. xvi. 34.

V. 44. Ἦ Ἀθω, ἡ Ῥοδόπαν, ἡ Καύκασον ἐσχατόντα.

Theoc. vii. 77.

52-57. He now proceeds, from reflecting on the nature and power of Love, and the way the world is thrown into confusion by him, and also remembering that he is himself about to leave it, to assert, that he does not care what changes may occur in nature. Or he rather intimates that they may be expected to take place, since so unnatural a thing as the rejection of himself and the acceptance of Mopsus by Nisa has occurred.—52. *Utro*. This expresses, that the terror of the wolf would be such, that at the very sight, as it were, of the sheep he would take to flight.—*aurea mala*. See on iii. 71.—54. *Pinguia electra*. The ἤλεκτρον, in Latin *succinum*, amber, was, according to the popular belief, a gum which exuded from the trees on the banks of the Eridanus, into which the sisters of Phaëthon had been changed. See on vi. 62. The word *pinguis* is used of any fluid that is of a thick, unctuous nature; *sudo* is also an appropriate and graphic expression. Cf. iv. 30. Voss regards the use of the plural *electra* as one of Virgil's licences.—55. *Certent*, sc. *in cantu*.—*sit Tityrus Orpheus*. A stroke of rustic satire. Tityrus is of course a shepherd, who made but indifferent music on his syrinx. *He* shall rival Orpheus in the power of his melody over the beasts of the wood, or Arion in his over the fishes of the sea. The story of Arion is well known. See Herod. i. 23; Ovid, *Fast.* ii. 80, *seq.*

58-61. *Omnia vel*, etc. From the thought of Arion among the porpoises in the sea, he goes on to say: 'As for me, I have no more to do with earth, and the sea, for me, may cover the whole of it.'—*medium*, that is, deep, as the sea is out in its

V. 52. Νῦν ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,
 Ἄ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι
 Πάντα δ' ἑναλλα γένοιντο, καὶ ἅ πίτυς ὕχνας ἐνείκαι,
 Δάφνις ἐπεὶ θνάσκει· καὶ τὰς κύνας ὠλαφες ἔλκοι,
 Κήξ ὀρέων τοὶ σκῶπες ἀηδόσι γαρύσαιντο.

Theoc. i. 132.

V. 58. ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὧρεα φωλάδες ἄρκτοι,
 Χαίρεθ'· ὁ βοκόλος ὑμῖν ἐγὼ Δάφνις οὐκ ἔτ' ἀν' ὕλαν,
 Οὐκ ἔτ' ἀνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ', Ἀρέθοισα,
 Καὶ ποταμοί, τοὶ χεῖτε καλὸν κατὰ Οὐμβριδος ὕδωρ.

Id. i. 115.

middest point.—*Vivite*, i. q. *valet*, with which it is often joined.—59. *specula*, any lofty point, from which there is an extensive view.—*aërii montis*: see on i. 58.—60. *extremum hoc*, etc. ‘Receive, Nisa, this my death as the last present I can make you.’ *Munus* is evidently his death, not his song, as Heyne understands it.

62–63. The poet having himself given the song of Damon, calls on the Muses to proceed with that of Alpheisiboeus, which required more knowledge. This was a compliment for Pollio, if, as Voss asserts, he had given him this subject.—*non omnia*, etc., a proverbial expression.

64–68. A maiden in the country, whom her lover had deserted, has recourse to magic arts in order to recover him. Like Theocritus, whom he imitates, our poet hurries at once *in medias res*, and introduces the enchantress, calling to her attendant to bring her the things requisite for the rites. The action takes place probably in the inner-court, the *impluvium*, of a house (as *Aen.* iv. 504): see *v.* 107. Voss supposes this scene also to be laid in Thessaly.—*Effer aquam*, etc. The altar which she is to use stands ready; the lustral water is to be brought out, the altar to be bound round with a fillet, and incense and herbs to be burnt on it.—*molli*, because the *vitta* was made of wool.—65. *Verbenas*. “*Verbenae*,” says Donatus (on *Ter. Andr.* iv. 3, 11), “*sunt omnes herbae frondesque festae ad aras coronandas, vel omnes herbae frondesque ex aliquo loco puro decerptae: verbenae autem dictae quasi herbenae.*” —*pingues*, juicy, see on *v.* 54.—*adole*. The original meaning of the verb *oleo* seems to have been to heap up, augment. It was used for the piling of the offerings on the altar, and, as they were then burnt, it gradually, like so many other verbs, got its secondary and more usual sense.—*mascula tura*. The better kind of frankincense, which was white and round, was

V. 59. Τὰν βαίταν ἀποδὺς ἐς κύματα τῇνῳ ἀλεῦμαι,
 “Ὡπερ τὼς θύννῳς σκοπιάσεται” Ὀλπις ὁ γριπεύς.

Theoc. iii. 25.

V. 61. Λήγετε βωκολικᾶς, Μῶσαι, ἵτε, λήγετ’ ἀοιδᾶς.—*Id.* i. 127.

V. 64. Στέψον τὰν κελέβαν φοινικέῳ οἷδς ἄωτῳ.—*Id.* ii. 2.

so called, according to Dioscorides, (i. 82) and Pliny (xii. 14, 32). See the Flora, *s. v.*—66. *Conjugis*, see on *v.* 18.—*sanos sensus*, i. e. ‘That I may make him mad with love;’ destroy the present sanity or indifference of his mind.—67. *Carmina*, charms, magic strains or forms: see Aen. iv. 487; Hor. S. i. 8, 19.

69-72. She now enumerates some of the principal effects of charms.—*deducere Lunam*. This was one of the most ordinary feats of the ancient sorceresses, especially of those of Thessaly: it is not known how it was performed: Ovid, Tibullus and other poets make frequent mention of it.—70. *Circe*, etc. For the change of the companions of Ulysses by Circe, see Hom. Od. x. 203 *seq.*—*Ulixi*. The Latin language, having no letter answering to the Greek *υ* (which was pronounced like the French *u* or the German *ü*), frequently used for it, in words from the Greek, the *i* as the sound approaching nearest to it, just as we ourselves have done at times, as in *brisk*, from the French *brusque*. In like manner the Greek *ευ* (probably the French *eu*, German *ö*) became *e*. Hence we might have expected that *Ὀδυσσεὺς* would have become *Odis-ses*, but by one of those freaks of language for which we cannot account it became *Ulixes*; for *d* and *l*, strange as it may seem, are commutable (see on i. 2) and *x* is akin to *ss*. The form *Ulysses* is not to be found in any good MS. of Virgil or Ovid: see Burmann on Ov. Her. i. 1. *Ulixi* is the genitive, contracted from *Ulixei*, according to some critics; but Wagner on Aen. i. 30. shows that in Greek proper names in *ευς*, terminating in Latin in *es*, as *Ulixes*, *Achilles*, the genitive is made in *i* and the accusative in *en*; while in those which retain the *ευς*, as *Tereus*, *Nereus*, *Ilioneus*, the genitive ends in *ei*, the accusative in *ea*. On the Latin forms of Greek names, see Mythology, p. 553.—71. *Frigidus*, etc., ‘the cold snake is burst asunder by charms.’ That this is the sense of *rumpo* in this place is proved by the following passages: *Carminē dissiliunt, abruptis faucibus, angues*, Ov. Am. ii. 1, 25. *Vipereas rumpo verbis et carmine fauces*, Ov. Met. vii. 203. *Jam dis-*

rumpetur medius, jam ut Marsu' colubras Disrumpit cantu, venas cum extenderit omnes, Lucil. xx. 5. Compare Hor. Ep. i. 19, 15. The other interpretation of *rumpo* by Gessner and Voss is that of checking, controlling, depriving of power. On *frigidus*, as an epithet of the snake, see on iii. 93.

73-76. She holds an image which she has made of Daphnis in her hand as the subject of her charms.—*Terna*, for *tria*. This employment of the distributive for the cardinal number was not unusual with the poets: see Geor. i. 231; Aen. v. 85. 560; Zumpt, § 119.—*tibi circumdo*, I wind round thee, i. e. the image that represents thee.—*triplici*, etc., three threads, each of a different colour. Servius, who is followed by Voss, says nine threads, three of each colour; but Wunderlich doubts if the Latin language will admit of this sense: it seems however to have been so understood by the author of the *Ciris*, v. 371.—74. *haec*. This is the reading of all the MSS. save one (the Longobardic), which has *hanc*, agreeing with *effigiem*, in v. 74, and which is followed by Wakefield, Voss, Wagner, and Forbiger. Wagner is so positive that *hanc* is the proper word, that he says that it should be admitted on conjecture even if it were to be found in no MS., while Jahn asserts that it mars the sense of the passage. *Effigiem*, he says, answers to *tibi* in v. 73, and is merely *te*, and *hanc effigiem* is therefore *hunc te*.—75. *duco*, I carry. Cf. Aen. x. 206.—*deus*, a deity in general, or perhaps Hecate in particular: see Aen. ii. 632.—*numero impare*. A peculiar sanctity and dignity was given to the odd numbers, because they could not be divided so as to make even parts. Three was the most sacred, as having beginning, middle and end.

77-79. She calls on her attendant Amaryllis, and directs her to take three threads of different colours, and tie a knot on each, saying, as she tied them, 'I tie the bonds of Venus.' This was expected by sympathy to bind the mind of the object in the chains as it were of love and desire for her who employed the charm.

80-84. The commentators, following Servius, suppose that, in addition, as it would seem, to the one mentioned in *v.* 75, she had two images of Daphnis, the one of clay, the other of wax. Their chief reason for doing so seems to be, that in Horace (*S. i.* 8, 30) Canidia makes two images, one of wool, the other of wax, both of which Forbiger very strangely supposes to be of the same person; and but for which passage and the note of Servius, he says, we should be under no need of supposing two images in this place; as the waxen one might be in a case made of clay, or the body of the image might be of clay, the head and perhaps the limbs of wax. We confess we see no necessity for supposing any images at all. She might have put a piece of clay and a piece of wax into the fire, just as she puts the sprigs of bay, the *mola* and the bitumen.—*Limus ut hic*, etc., ‘As in one and the same fire the clay hardens and the wax melts, so, under the influence of one and the same charm, may the heart of Daphnis harden with respect to other women, soften with respect to me.’ In the jingle of *durescit* and *liquescit* there is apparently an imitation of something similar in magic rites.—81. *nostro amore* only refers to *liquescit*, the reference to the other verb is understood.—82. *Sparge molam*, etc. Another symbolic magic art. The *mola* (or mixture of *far* and salt) and sprigs or leaves of bay are thrown into the fire, that as they burn and crackle so may Daphnis burn.—*fragilis*, crackling, as it were, breakable. *Carbasus.....intenta theatris.....fragiles sonitus chartarum commeditatur*, Lucr. vi. 109 *seq.*—*bitumine*, with bitumen or mineral-pitch, of which the fire was probably made. It is quite

V. 80. Ὡς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω,
Ὡς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνειος ἀντίκα Δέλφεις.—Theoc. ii. 28.

V. 82. Ἀλφιτά τοι πρῶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε,
* * * * *
Πάσσω ἕμα καὶ λέγε ταῦτα· τὰ Δέλφιδος ὁστέα πάσσω.
Id. ii. 18.

V. 83. Δέλφεις ἔμ' ἀνίασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν
Αἶθω· χ' ὥς αὐτὰ λακεῖ μέγα καππυρίσασα,
Κήξαπίνας ἄφθῃ, κούδ' ἐσποδὸν εἶδομες αὐτῶς·
Οὔτω τοι καὶ Δέλφεις ἐνὶ φλογὶ σάρκ' ἀμαθύνουι.—*Id.* ii. 23.

absurd in Heyne to say, that the bay-leaves were daubed with bitumen, which is a hard substance.—83. *in Daphnide*, i. e. (says Jahn, following Servius) “ἐπὶ Δάφνιδι super Daphnidis effigiem.” Voss and Forbiger understand it in the same manner; but as this goes on the supposition of the *limus* and *cera* of v. 80 being images, we feel inclined with Wagner to take *in Daphnide* as equivalent to *propter Daphnidem*. At all events it is to be understood as the ἐπὶ Δέλφιδι in the corresponding place of Theocritus.

85–90. She now describes the violence of the love which she wishes the preceding charms to infuse into Daphnis.—*Talis amor*, sc. *teneat*: see v. 89.—86. *bucula*, heifer, a diminutive of *bos* it is said. We doubt however if *ulus*, *ula*, was a diminutive in the ancient language. Romulus was apparently the same as Romus, Catulus as Catus, Brutulus as Brutus.—87. *Propter aquae rivum*, beside a stream of water.—88. *Perdita*, an *epiphonema*, like the Homeric *νηπίη*, and should therefore be enclosed in commas.—*decedere nocti*, as if ordered by night to depart.—89. *nec sit mihi*, etc. The usual language of lovers, who declare they will never forgive a slight, yet never can keep their resolution. Comp. Ter. Eun. i. 1. In the whole of this stanza we may observe the perturbation of the speaker: carried away by her passion, she omits in the commencement the verb after *amor*; and then after *qualis*, instead of saying *tenet buculam*, she says *cum bucula fessa procumbit*, and does not think of the verb *teneo* till she comes to the end, where she is obliged to repeat *talis amor*.

91–94. Another charm is that of burying under the threshold of her door such articles belonging to Daphnis as she possessed.

V. 87. Propter aquae rivum, sub ramis arboris altae.—Lucr. ii. 30.

V. 88. Perdita, nec serae meminit decedere nocti.

Varius, *ap.* Macrob. vi. 2.

V. 91. Τοῦτ' ἀπὸ τῆς χλαίνας τὸ κράσπεδον ὤλεσε Δέλφισ,
 "Ὡ γὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.

* * * * *

Θέστυλι, νῦν δὲ λαβοῖσα τὸ τὰ θρόνα ταῦθ' ὑπόμαζον
 Τῆς τήνω φλιῦς καθυπέρετρον.—Theoc. ii. 53.

This was supposed to exercise a magic power of attraction. See Aen. iv. 495 *seq.*—*exurias*, whatever one put off (*exuit*) was an *exuvia*, clothes, arms, etc. The word was chiefly used of the skins of animals.—93. *debent* (sc. *ducere*, from next verse) *mihi*. They ought, according to magic rules, to attract him.

95-100. *Has herbas atque haec venena*, a hendyadis for *has herbas venenatas*. See on ii. 8.—*Ponto*, i. e. in Colchis, the country of Medea.—96. *Ipse*. In this word, as often in our own *himself*, there is implied an expression of dignity or superiority: Moeris himself, the great Moeris.—97. *His*, with these, by the power of these. The three following were usual feats of magicians, and are frequently mentioned by Tibullus and the other Latin poets. The change into a wolf is what in the middle ages was called becoming a *war-wolf*, the superstition having probably come down from the ancients. The earliest mention of it is the Arcadian legend of the change of Lycaon. Petronius (62) describes the process of becoming a war-wolf. The story of Saul and the witch of Endor is the earliest notice of the evocation of the dead. There was a special law in the Twelve Tables against charming away other people's crops of corn. Our own unfortunate witches were accused of charming away the butter out of the churn.—99. *alio*, to another place. This word is given in the dictionaries as an adverb, but improperly, for it is plainly a dative of *alius*. As this word, beside its ordinary gen. *alius*, made also one in *i* and *ae*, as *aliae pecudis*, Cic., *aliae partis*, Liv., so it also made a dat. in *o* and *ae*, of which the latter occurs in Plautus and Gellius.—*messes*, i. q. *frumenta*. "Sata in futuram messem."—HEYNE.

101-104. All her charms hitherto employed having proved unavailing, she has recourse to one which seems to have been thought of the greatest efficacy, that of throwing ashes into a running stream with the head averted. The reason of this

V. 101. Ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις
 ῥιψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέροισα,
 ῥωγάδας ἐς πέτρας, ὑπερούριον ἄψ δὲ νέεσθαι
 ἄστροπτος.—Theoc. xxiv. 91.

charm, like that of so many others, is unknown.—*rivo*, the dat. for *in rivum*, see on ii. 30.—102. *Trans caput*, the Greek ὑπὲρ κεφαλὴν.—*nec respexeris*. This was an essential part of such charms, lest the operator should be terrified or injured by whatever might appear. *Cave respexis, fuge et operi caput*, Plaut. Most. ii. 2, 88. *Hoc novies dicit nec respicit*, Ov. Fast. v. 439.—103. *nihil ille deos*, etc., ‘He cares not for the gods that witnessed his perjury, and my previous charms have had no effect on him.’

105–109. When she goes to the altar to take up the ashes for her last charm, a spontaneous flame springs up from among them; and while she is pondering on this favourable sign, the watch-dog begins to bark, announcing the approach of some one, who proves to be Daphnis.—106. *dum ferre moror*, while I have delayed taking them away.—*Bonum sit*, may it prove a good omen.—107. *Nescio quid certe est*, it is something certainly, though I know not what. Doering would punctuate this verse thus, *Nescio quid*.—*Certe est et*, etc., i. e. *nescio quid*, sc. *audio*. *Certe est*, sc. Daphnis. We prefer the former, as more simple and natural.—*Hylax*, barker, from ὑλακτέω.—108. *Credimus?* do I believe? is it a reality?—*an qui āmant*: see on ii. 53.—*somnia fingunt*, form dreams for themselves, i. e. take their hopes and wishes for realities.—109. *Parcite*, etc., ‘it is not so; he is really coming; no more charms are required.’

OBSERVATIONS.

Date.—There can be little dispute about the date of this eclogue; for Pollio, to whom it is dedicated, led his army into Dalmatia toward the end of the year 712–14, and he was evidently on his return after his victories when the eclogue was composed. The date therefore is 713–15.

Subject.—This eclogue contains the songs of two shepherds, each on a different subject. It thus differs from the fifth, while, in not being amœbæic, it is distinguished from the third and seventh. It was perhaps the two songs in the seventh Idyll of Theocritus that suggested this construction. The first song has no prototype in Theocritus, but it contains some imitations of him; the second is a plain, but inferior, copy of his second Idyll.

Characters.—It is merely said that the two swains were shepherds. In their songs, of course, they each assume a character.

Scenery.—There is nothing to indicate the scenery of the place where the two shepherds sang. That of the first song seems to be our poet's usual ideal one, as we find mountains (30, 59) and the sea in it (59). The scene of the second seems to be, as we have observed, the *impluvium* or inner-court of a house.

ECLOGUE IX.—MOERIS.

ARGUMENT.

MOERIS, the steward or bailiff of a proprietor named Menalcas, who was a poet, as he is on his way to the town where the person who had gotten possession of Menalcas' lands resided, with some kids to his new master, is overtaken by a neighbouring swain named Lycidas, to whom he relates the misfortunes of himself and his former master. As they proceed, they sing various fragments of Menalcas' poetry.

NOTES.

1. *Quo te pedes?* sc. *ducunt*, as appears by the following *ducit*. *Ad diaetam tuam ipsi me...pedes ducunt*, Plin. Ep. vii. 5. When one verb is, as it were, thus contained in another, the more usual way is to omit the verb in the second member. Spohn gives from Horace the two following as examples of the process in the text. *Saepe velut qui currebat fugiens hostem* (S. i. 3, 9), i. e. *saepe velut qui hostem fugiens currebat, currebat ille*, and *Qui mercenarius agrum Illum ipsum mercatus aravit* (S. ii. 6, 12), i. e. *illum ipsum mercatus erat*.—*urbem*, the town, as in i. 20, without any mention of its name. The critics, as there, supply Mantua, but with as little reason.

2-6. The perturbation of Moeris, caused by his grief and indignation, is finely marked by the abrupt and involved manner in which he commences his reply. He gives no direct answer to the question of Lycidas, but utters at once what lay heavy on his mind.—*vivi pervenimus*, I have lived to see. Literally, I have come alive to, etc.—*advena*, a stranger.—3. *quo*, to where, to that condition. It is an old dat. of *qui*, and is governed of *pervenimus*. Cf. i. 72. The reading of most MSS. is *quod*, which is adopted by Heyne, Voss and Jahn. Wagner and Forbiger prefer *quo*, which is that of three, or rather four, MSS. The sense of the whole passage is this: ‘O Lycidas, I have lived to come to that state which I never apprehended, that a stranger should get possession of my land and turn me out of it.’ Wagner thinks that *vivi* is used, because the usual way in which soldiers got possession of lands was by slaying the owners or driving them out by the right of war, whereas this was a new mode, namely that of seizing the lands of quiet inoffensive people. But surely this is refining too much.—*nostri agelli*, of our (i. e. my) land. The first person plural is here, as usual, used for the singular, as appears by *pervenimus*. The slaves then, as old servants do now, spoke of their master’s property as their own.—4. *Haec mea sunt*. This was the legal form of asserting one’s right to a thing: see on i. 47.—*coloni*, owners. The original meaning of *colonus* is cultivator, farmer. Cic. de Or. ii. 71.—5. *victi, tristes*, overcome, obliged to yield to force, and therefore obeying with a sorrowful heart. The asyndeton here is very effective.—*Fors*, i. e. *Fortuna*, though these words are not exactly equivalent; for Donatus (on Ter. Phorm. v. 6, 1) says, *Aliud Fortuna est, aliud Fors Fortuna*. See Ov. Fast. vi. 773, with our note.—6. *quod nec vertat bene*: as we would say, ‘May it be his poison! may it choke him!’ *Quod*, with some lost neuter noun answering to the Greek *χοῆμα* understood, may, as here, be used after a plural. *Vertat bene*, instead of the common reading *bene vertat*, is the reading of the Medicean and three other MSS. Terence says, *Quae res tibi vortat male*, Adelph. ii. 1, 37, and *Quae quidem illi vortat male*, Phorm. iv. 3, 73. The other reading Wagner thinks arose

from the common formula, *quod bene vertat*.—*mittimus*, 'I send from the farm'; though he happens to be bringing them himself. As the slaves in these cases usually went with the land, Moeris was continued in his office of *villicus*.

7-10. 'But I had heard that Menalceas had by means of his poetry saved all his land, which extends from the ridge of the hill down to the water's edge and the old beech-trees.'—*subducere*, to let down, decline gradually.—*colles*, i. q. *collis*, plur. for sing. as usual.—8. *molli*, etc. Nearly the same as *subducere*, literally to send the ridge down by a gentle declivity.—9. *jam fracta cacumina*, in apposition with *veteres fagos*. See on ii. 3. They were broken by time and the weather, as is indicated by *jam*. Voss says that they marked the boundary of the land, as Horace says (Ep. ii. 2, 170), *qua populus ad-sita certis Limitibus vicina refugit jurgia*. But this is not so certain as it seems to him and his followers.—10. *vestrum*, for Moeris had spoken in the first person plural.

11-16. 'No doubt you may have heard so, for so it was reported; but 'tis little our poetry avails against the arms of the soldiery.'—12. *Nostra*. See on v. 2.—13. *Chaonias columbas*, simply pigeons, but the poet in the usual manner (see on i. 54) adds an epithet from the name of a country. Chaonia was that part of Epirus in which lay Dodona, where the oracle was founded by a pigeon. See Herod. ii. 55.—14. *Quod nisi*, etc. 'But if I had not been warned by a bird of augury to get out of this new subject of dispute as best I could, neither I nor my master would be now alive.'—*me*. We may suppose that it was Moeris who first observed the prophetic bird, and that he then informed Menalceas of what it portended.—*quacunque*, sc. *via*, *ratione*.—*incidere*. This verb signifies to break off a thing that had been begun. *Incidere ludum*, Hor. Ep. i. 14. 36; *incidere sermonem*, Liv. xxxii. 37, 5.—*litis*, plur. for sing.—15. *cornix*, a raven: see on Geor. i. 382. *Sinistra*. *Cornix sinistra facit ratum*, Cic. Div. i. 39, 85; *laeva cornici omina (data)*, Phaedr. iii. 18, 12.

V. 13.Tremetque per auras

Aeris accipiter fagiens, veniente columba.—Lucret. iii. 751.

17-25. *Cadit in quemquam*, etc. 'Could any one be capable of such a crime!' *Cadere in* signifies fall to, attach to, as *Non cadit in hunc hominem ista suspicio*, Cic. Sull. 27, 75.—18. *solatia*, i. e. *carmina*, which were a joy and a solace to all who heard them.—*Menalca*. He apostrophises the absent poet.—19. *Quis caneret Nymphas?* etc. In these two verses there is a reference to the fifth eclogue.—20. *quis spargeret aut induceret*. See v. 40. 'Who would in his song direct the swains to scatter,' etc. The poet here says, *fontis induceret umbra*, and v. 20, *inducite fontibus umbras*; on which Burmann observes, "Sunt quaedam locutiones quae duplicem constructionem habentes idem significant: sic dicimus *spargere humum herbis* et *herbas spargere humo*. Vid. Heins. ad Ov. Ep. xiii. 103. Simile vidimus Ec. iii. 43. *labra admovere poculis* et *pocula labris*."—21. *Vel quae*, i. e. *Vel quis caneret ea quae*.—*tacitus sublegi*, I silently picked up.—*tibi*, from you; an ordinary use of the dat. From you, i. e. Moeris, to whom he now turns his discourse. It is thus understood by the critics, but in our opinion he still continues to address the absent Menalcas.—22. *Cum te*, etc. 'Which I heard you singing when you were going to visit my favourite Amaryllis.' It is uncertain if Amaryllis was the object of affection to both swains, or to Lycidas only. The latter is the more probable, as Moeris (if he is the person addressed) was now growing old, v. 51. *Deliciae* always means an object of love. We are to suppose that Moeris, or rather Menalcas, as he went along amused himself with singing one of his master's or of his own songs.—23. *Tityre*, etc. This seems to be the commencement of a translation which Virgil had made of the third Idyll of Theocritus, but which he never published, as he used that idyll in the composition of his second eclogue.—*dum redeo*, till I return. *Delibera haec dum ego redeo*, Ter. Ad. ii. 1, 42; *expectabo dum venit*, Ter. Phor. v. 7, 89; *caussasque innecte morandi Dum pelago desaevit hiems*, Aen. iv. 51. See on vii. 5. —*potum*, to drink; the supine, as in vii. 11.

V. 23. Τίτυρ', ἐμὶν τὸ καλὸν πεφιλμένε, βόσκει τὰς αἴγας,
 Καὶ ποτὶ τὰν κράναν ἄγε, Τίτυρε καὶ τὸν ἐνόρχαν
 Τὸν Λιβυκὸν κνάκωνα φυλάσσειο, μὴ τυ κορύξῃ.—Theoc. iii. 3.

26-29. *Immo haec*, sc. *quis caneret*, 'nay, rather who would have completed the more important poem which he had commenced in praise of Varus, who was to have saved his lands for him, and of which I remember the following passage.'—27. *superet*, etc. If Mantua remain to us, if the Mantuan district escape the rapacious soldiery. *Supero* is often equivalent to *supersum*. *Solus superabat Acestes*, Aen. v. 519; *sex superant versus*, Prop. iv. 2, 57; *quid igitur superat quod purgemus*, Liv. xlv. 58.—28. *nimum vicina*, too near, though these towns are forty miles asunder. The soldiers to whom the lands of Cremona had been assigned, not thinking them sufficient, obtained also those of the adjoining Mantuan district.—29. *Cantantes*, etc. 'If you do this, the swans, those melodious birds, that frequent the Mincius (Geor. ii. 198), will bear thy name aloft to the very stars.' With the known licence of a poet he gives sense and reason to the birds as he does elsewhere (i. 39. v. 27) to beasts and plants.—*cygni*, the Greek κύκνοι. The proper Latin name of this bird is *olor*.

30-36. Lycidas, anxious to hear more of the verses of Menalcas, conjures Moeris by what is most to be desired by a farmer to go on with what he can recollect of them.—*Sic*, so. In Dante and the elder Italian poets, the *sic* of the Latins became *se*.

"Se non t'invidii il ciel sì dolce stato." (Tasso, G. L. vii. 15.)

—*Cyrneas taxos*, the yews. As this tree abounded in Corsica (called by the Greeks Κύρνος), the ornant adjective is added in the usual manner. In the Georgics (iv. 47) the poet directs that there should be no yews near the bee-hives.—*examina*. See on vii. 13.—32. *si quid habes*. See iii. 52. v. 10.—*Pierides*. See on iii. 85.—*et me fecere poetam*, etc. The reason why he is so anxious to hear more of Menalcas' verses, being himself a brother as it were of the poetic guild.—34. *Vatem*, i. q. *poetam*.—*non ego credulus illis*, I am not believing to them, i. e. I do not believe them. See Excursus on ii. 10.—35. *nec*

V. 32. Καὶ γὰρ ἐγὼ Μοισᾶν καπνρὸν στόμα, κῆμὲ λέγοντι
 Πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυνπειθής,
 Οὐ Δᾶν· οὐ γάρ πω, κατ' ἐμὸν νόον, οὔτε τὸν ἐσθλὸν
 Σικελίδαν νίκημι τὸν ἐκ Σάμω, οὔτε Φιλητᾶν,
 'Αεῖδων, βάρπαχος δὲ ποτ' ἀκρίδας ὥς τις ἐπίστω.—Theoc. vii. 37.

videor. This may be taken either passively, 'nor am I seen,' sc. by others; or reflectively, 'nor am I seen by myself,' i. e. 'nor do I appear to myself.'—*Vario*. All the MSS. read *Varo*, but Servius and Cruquius' scholiast on Hor. C. i. 6. read *Vario*, which is undoubtedly the true reading. It was the previous mention of Varus that led the copyists into error. For Varius and Cinna, two poets of the time, see Life of Virgil.—36. *sed argutos*, etc. These words present a simple and natural sense, beyond which we needed not to go, were it not that we know (see iii. 90) that Virgil introduced traits of personal satire into his bucolics, and that there was actually at the time a poet named Anser who had written a poem in praise of M. Antonius, which was rewarded by a grant of land in the Falernian district, to whom Cicero thus alludes (Phil. xiii. 5), *De Falerno Anseres depellentur*. Anser is mentioned along with Cinna by Ovid, Tr. ii. 435.

37–43. *Id quidem ago*, etc. 'That indeed is what I am doing: I am turning in my mind, trying to recollect another of his poems, which is by no means contemptible,' i. e. is excellent.—*mecum ipse*, i. q. *mecum ipso*.—38. *neque est ignobile*, that is, as we have said, it is excellent. This was a form of praise used by the ancients, from whom we have adopted it. Thus Livy terms Polybius *scriptorem haud spernendum*, which some critics have ignorantly taken for a phrase of disparagement.—39. *Huc ades*: see vii. 9. We have here another fragment of translation from Theocritus, namely the eleventh Idyll, which he afterwards used in the second eclogue. It is part of the address of Polyphemus the Cyclops to the sea-nymph Galatea.—*quis est nam*, a tmesis for *quis nam est*.—40. *ver purpureum*, bright brilliant spring. Our poet Gray rendered it literally, but incorrectly, *purple spring*. *Purpureus* is the Greek πορφύρεος (a reduplication from πῦρ) and signi-

-
- V. 39. Ἄλλ' ἀφίκεν τὸ ποθ' ἀμέ, καὶ ἐξείς οὐδὲν ἔλασσον·
 Τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὄρεχθῆν.
 "Ἀδιον ἐν τῶντρῳ παρ' ἐμὶν τὰν νύκτα διαζείς.
 Ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι,
 Ἐντὶ μέλας κισσός, ἔντ' ἄμπελος ἁ γλυκύκαρπος,
 Ἐντὶ ψυχρὸν ὕδωρ, τό μοι ἁ πολυδένδρεος Αἰτνα
 Λευκὰς ἐκ χιόνος, ποτὸν ἀμβρόσιον προΐητι.
 Τίς κὰν τῶνδε θάλασσαν ἔχειν ἢ κύμαθ' ἔλοιτο;—Theoc. xi. 42.

fies *bright*. Thus we meet in Horace (C. iv. 1, 10) *purpurei olores*; in Albinovanus (ii. 62), *brachia purpurea candidiora nive*; in Valerius Flaccus (iii. 178), *en frigidus orbes (oculos) Purpureos jam somnus obit*. See Forbiger *in loco*.—*circum*, about.—41. *hic candida*, etc., ‘here by my cave grow the white poplars, and the vines which are trained on them form an agreeable shade.’ *Populus* is evidently put for *populi*.—42. *lentae*, flexible, see on i. 4.—43. *insani*, senseless, that act without any reason. *Insani venti*, Tibull. ii. 4, 9.—*feriant sine*, i. q. *sine ut feriant*.

44-45. ‘What if you were to sing those verses which I once heard you singing when you were alone one fine night?’—*pura sub nocte*, in a cloudless night. *Purus* is free from, unencumbered by, anything: thus *purus ager* or *campus* is land free from trees. See Aen. xii. 771, and Heinsius on Ov. Fast. iii. 582.—*numeros*, the tune.

46-55. Moeris now sings a piece of a poem which Virgil had either really made, or of which he had composed these lines as a specimen. The subject is the comet which appeared at the time when Octavianus was giving games, the year after his uncle’s death, on the occasion of dedicating the temple of Venus Genetrix commenced by the Dictator. The popular belief was that that star was the deified soul of Caesar.—*Daphni*. The poet, in the character of a shepherd, addresses a fellow-swain.—*antiquos signorum ortus*, i. q. *antiquorum signorum ortus*.—*signorum*, of the constellations or more remarkable stars, by whose rising and setting the seasons and other matters relating to husbandry were determined.—47. *Dionaci*. The Julian *gens* at Rome claimed as their *eponymus* Iulus the son of Aeneas, the son of Venus, the daughter of Jupiter and Dione. See Mythology, p. 139.—*astrum*, the Greek ἀστρον. Horace (C. i. 12, 47) calls it the *Julium sidus*.—*processit*, i. e. *orta est*. See vi. 86.—48. *segetes*, the corn-fields. This is the original and proper meaning of *seges*. Cato (36, 37) uses it as opposed to *pratium* and *hortum*. Attius (*ap. Cic. Tusc. ii. 5*) says, *Probae, etsi in segetem sunt deteriore datae, Fruges tamen ipsae suapte natura emitent*. Horace also says (Ep. i. 7, 21), *Haec seges ingratos tulit et*

feret omnibus annis, where the latter part of the verse proves this to be the meaning of *seges*. Such is also its meaning in the same poet, C. i. 31, 3; iii. 16, 30; and probably Ep. i. 7, 87; ii. 2, 160.—*gauderent*. The employment of the imperf. subj. here and in the next verse, where we should have expected a fut. is rather unusual.—49. *duceret colorem*, would derive colour, would grow dark, from the influence of the new star. It is not unlikely that the summer of the year 711 was in reality very hot and dry, for such is the usual effect of comets on the weather.—50. *Inserere, Daphni, piros*, etc. See on i. 74. ‘You may now safely graft your fruit-trees; the new star will give them fertility, and the rule of the new prince will assure us of peace and tranquillity, so that you can transmit your lands to your posterity.’ *Piros* is merely the species for the genus.—51. *fert*, i. q. *aufert*.—*animum*, the mental powers.—52. *puerum*, in my younger days.—*condere*, i. e. *condidisse*.—*longos soles*, long summer days. By a very natural metaphor people were said to bury the day, the sun, etc, when they saw it to its close. Thus we say, ‘I shall bury such a one,’ meaning ‘I shall outlive him.’ Ἐμνήσθην δ’ ὅσσ’ αἰὶς ἀμφοτέρωι Ἥλιον ἐν λείσχη κατεδύσαμεν, Callim. Epigr. ii. 3; *condit quisque diem collibus in suis*, Hor. C. iv. 5, 29; *licet quoties vivendo condere secula*, Lucr. iii. 1103.—53. *oblita*, forgotten; in a passive sense: see on iii. 106.—54. *lupi*, etc. This alludes to a curious superstition of the ancients, namely a notion that if any one was seen by a wolf before *he* saw the wolf he lost the use of his voice. “I think,” says Socrates in Plato (Rep. i. p. 336), speaking of the fierce sophist Thrasymachus, “I think if I had not seen him before he saw me, I should have been struck dumb;” evidently alluding to this notion. Pliny (N. H. viii. 34) and Solinus (ii. 35) speak of it as a superstition peculiar to Italy; but beside Plato, Theocritus (xiv. 22) notices it thus: Οὐ φθεγξῆ; λύκον εἶδες (ἐπαιξέ τις) ὥς σοφὸς εἶπεν: on which the scholiast remarks, that they who were seen first by a wolf became speechless. Λύκον εἶδες must therefore be equivalent to, ‘You have met a wolf,’ the hearers from their knowledge of the proverb inferring the rest. Servius says that the proverb *lupus in fabula* was used “quo-

tiens supervenit ille de quo loquimur et nobis sua prudentia (praesentia?) amputat facultatem loquendi."

56-65. *Causando*, by making excuses which he elsewhere (Aen. ix. 219) expresses by *nectere causas*.—*in longum ducis*, sc. *spatium*, you increase, draw out.—*amores*, desire. *Si tantus amor casus cognoscere nostros*, Aen. ii. 10.—57. *tibi*, for you.—*stratum*, laid smooth and level. *Sterno* answers to the Greek *σπορέω*, as *ἐσπόρεσεν δὲ θεὸς μεγακήτεα πόντον*, Od. iii. 158. *χ' ἄλκυόνες σπορεσεῦντι τὰ κύματα*, Theocr. vii. 57.—*aequor*, sc. *campi*, says Servius; but that is plainly a mistake. "Intellige lacum," says Heyne, "in quem non longe a Mantua fl. Mincius diffunditur." The only lake however is that which surrounds the city of Mantua. Voss understands it of the surface of the "wide, swampy" Mincius. We doubt however if the word *aequor* is ever used of the surface of a lake or stream. In the passage of Theocritus which our poet appears to have had in view, the word corresponding to *aequor* is *πόντος*.—58. *Adspice*, behold, sc. the surface of the water, referring to what he had just described. The ancients however often confounded the verbs of seeing and hearing, as in the well-known *κτύπον δέδορκα* of Aeschylus. When a verb of seeing is used instead of one of hearing, it usually has for its object the person from whom the sound proceeds.—*ventosi*, etc. The breezes of windy murmur have fallen, i. e. there is no wind at all on land, and the water is at rest. We say ourselves *the wind has fallen*. *Aurae zephyri*, Geor. ii. 330.—59. *Hinc adeo*, etc., 'just from this spot is half-way to the town.' *Adeo* gives force to the conjunction of time or place with which it is joined.—60. *Bianoris*. Servius on this place, and on Aen. x. 198, says that Bianor was a name of Ocnus the founder of Mantua. This statement however, Heyne says, is destitute of authority. The name is plainly of Greek, not Tuscan, origin. Cato, as quoted by Cerda, says that the founder of Mantua was Ocnus Bianorus, a Tuscan prince, which would make much in favour of the localities of this

V. 57. 'Ηνίκε σιγῇ μὲν πόντος, σιγῶντι δ' ἄηται.—Theoc. ii. 38.

V. 59. Κοῦπω τὰν μεσάταν ὁδὸν ἄννυμες, οὐδὲ τὸ σᾶμα
'Αμὶν τῷ Βρασίλα κατεφαίνετο.—Id. vii. 10.

eclogue.—*Hic ubi densas*, etc., ‘let us stop and sing here, where the country people are stripping the leaves off the trees.’ This was either in the *arbusta*, and therefore done on account of the vines, or more probably from the trees in general, which, as Columella tells us (xi. 2), were stripped of their leaves in the months of July and August for fodder for the cattle. This was done, he adds, “*antelucanis et vespertinis temporibus*.”—62. *tamen veniemus*, etc., ‘even though we do stop, we shall reach the town betimes.’ An odd expression, by the way, if they were within a mile and a half of Mantua.—64. *usque eamus*, we may still be going on.—65. *hoc fasce*, “*haedorum quos portat onere*,” HEYNE after Servius. Might not Moeris be carrying something else beside the kids, and Lycidas be merely offering to divide the burden with him? There is no other instance, we believe, of *fascis* being applied to animals.

66, 67. *plura*, sc. *dicere* or *flagitare*.—*puer*, young man, my lad. The last syllable is long, as being in arsis.—*et quod instat*, sc. to bring the kids to my new master.—*ipse*, sc. Menalcas, the author of them.

OBSERVATIONS.

Date.—The probable date of this eclogue is 712–14. See the Life of Virgil.

Subject.—We must also refer the reader to the Life of Virgil for the subject of this eclogue, which relates exclusively to the poet’s personal affairs.

Characters.—Under the person of Menalcas the poet himself is certainly concealed, and Moeris is his *villicus* or bailiff, and consequently a slave or freedman. The condition of Lycidas is not so easy to determine; for in v. 22 he seems to place himself on a level with Menalcas; while, from the whole tenor of the dialogue, he would not appear to be of a rank superior to that of his companion.

Scenery.—The scene is on the road to a town, apparently on the margin of the sea (v. 57), where there is an ancient tomb surrounded by trees (60). The farm of Menalcas is

V. 64. 'Αλλ' ἄγε εἴ (ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἁώς)

Βωκολιασῶμεσθα' τάχ' ὥτερος ἄλλον ὄνασεῖ.—Theoc. vii. 35.

situated on the side of a hill, going down to the edge of a stream (7), and on or near it there grew the beech (9), the *ilex* (15), the yew (30). We have already shown that there are no hills in the neighbourhood of Mantua, and that the *ilex* does not grow there, and indeed we are not sure that the same is not the case with the beech and the yew. We have also shown that *aequor* is never used of a lake or a river. It therefore, we think, follows, that the scene is here as ideal as in the first eclogue.

ECLOGUE X.—GALLUS.

ARGUMENT.

IN this last of his eclogues, Virgil, in the character of a shepherd, sings, as he is seated on a bank watching his goats at feed, and weaving a basket, the unhappy love of his friend Cornelius Gallus. He supposes Gallus to be in Arcadia, where the rural deities and the swains try, but in vain, to console him.

NOTES.

1-8. He commences by invoking the fountain-nymph Arethusa to aid him in this his last pastoral song. His reason for addressing her is, that she, as belonging to Sicily, may be regarded as the inspirer of Theocritus, who was his model, and whom he imitates in this very piece. For the connexion between the Muses and the water-nymphs, see on vii. 21. The story of Arethusa and her flight under the sea from Elis, followed by the river-god Alpheus, till she rose as a fountain in the island at Syracuse, is well-known. For an explanation of the legend, see Mythology, p. 132.—2. *meo Gallo*, for my friend Gallus.—*Lycoris*. The name of his faithless mistress.—*quae legat ipsa*, which from their novelty may attract her attention and induce her to read them, and may therefore make her grieve for and repent her treatment of so faithful a lover.—3. *neget quis*, etc., ‘Who will (i. e. can) refuse to make

verses for Gallus?' The interpretation of Wagner here is best, who places a colon and not a period after *dicenda*, thus making the first three lines one sentence, which adds much to the force of the passage.—4. *Sic tibi*. See on ix. 30.—*Sicanos*, i. q. *Sicuculos*. Virgil would appear to have introduced this adjective into Latin poetry. By the Sicilian waves is meant the Ionian sea, between Greece and Sicily.—5. *Doris amara*, the bitter salt-sea. Doris, the wife of Nereus, is used for the sea, like Tethys and Amphitrite.—6. *sollicitos*, which caused solicitude or anxiety.—7. *simae*, flat-nosed; the Greek *σιμὸς*; Theocritus has *σιμαὶ ἑριφοί*. This word, whether taken from the Greek or derived from the common original of the two languages, was used, it is said, by Naevius (ap. Nonium), *Lascivum Nerei simum pecus*. But this, which seems to be part of a hexameter, belongs more probably to Laevius, who is so often confounded with the elder poet.—8. *respondent*, i. e. re-echo.

9–12. *Naïdes*. Ye nymphs, i. e. the natural protectors of poets, of whom Gallus was one. The *Naïdes* were properly water-nymphs, but the poets used the names of the various classes indifferently for the general term Nymphs. Thus Ovid (Met. i. 690) says, *Inter Hamadryadas celeberrima Nonacrinas Naias una fuit*.—10. *indigno*, unworthy of him, such as he did not deserve to meet with.—*cum peribat*. This is the corrected reading of the Medicean MS.; it is also found in two others, and is adopted by Voss, Wagner, Jahn and Forbiger; the common reading is *periret*. *Cum* with the indic. expresses simply the time of an event; with the subj., the time with an indication of the cause.—11. *Nam neque Parnassi*, etc., 'for you were not on Mount Parnassus or Pindus, or at the fount of Aganippe on Helicon, your usual haunts.' As these were all places frequented by the Muses, it would seem that the poet employs the term *Naïdes* for these goddesses. It does not appear how the goddesses, by being in any of these distant places, could have aided Gallus, who was in Arcadia;

V. 9. Πᾶ ποκ' ἄρ' ἦθ', ὅκα Δάφνις ἐτάκετο, πᾶ ποκα, Νύμφαι;
 Ἡ κατὰ Πηνειῷ καλὰ τέμπεια, ἡ κατὰ Πίνδῳ;
 Οὐ γὰρ δὴ ποταμῷ γε μέγαν ῥόον εἶχετ' Ἀνάπῳ,
 Οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἀκιδὸς ἱερὸν ὕδωρ.—Theoc. i. 66.

and the whole passage looks like a bad imitation of Theocritus, in whom everything is natural and consonant. Could it be that he meant to hint that the poetic spirit had deserted Gallus along with Lycoris?—12. *moram fecere*, detained you, answering to the *habuere* of v. 9.—*Aonie*, the Greek 'Αορίη. Aonia was an ancient or poetic name of Boeotia. For the hiatus, see on ii. 24.

13-18. All nature mourned the undeserved fate of Gallus, the plants, the wood-clad mountains, the animals.—*etiam*, even, the very.—*lauri*. The final *i* is not elided, as being the arsis; see iii. 6.—15. Maenalus and Lycaeus, well-known mountains of Arcadia.—16. *Stant et oves circum*. The sheep leaving to feed stand gazing at and pitying Gallus as he lies stretched under his solitary rock.—*nostri nec*, etc., *they* are not ashamed of us; on the contrary, they feel for our afflictions. *Paenitere* is used to indicate contempt. Perhaps we are to understand *Galli*, or it may be *poetae*, from next verse with *nostri*. See Bentley on Hor. S. ii. 6, 48, where however, instead of making *noster* i. q. *nos*, we would understand a subst. with it, as also in the verse from Plautus (Epid. i. 2, 44.).—*nec te*, etc., 'nor should you, though a divine poet, be ashamed of the sheep, or scorn to be represented as lying among them; for the lovely Adonis himself fed a flock.' As the Daphnis of Theocritus is a neatherd, Virgil might appear to give Gallus the character of a shepherd. The shepherd-life of Adonis occurs only in Theocritus.

19-21. *ūpilio*, shepherd, instead of *ōpilio*, for the sake of the metre.—*tardi subulci*. This is the reading of all the MSS. and of Servius and the older editions, and is adopted by Wagner, Jahn and Forbiger. The common reading, *bubulci*, has only in its favour two places of Apuleius, in which he speaks of Virgil's *opiliones* and *bubsequas*. It is objected that *tardus* agrees better with the neatherd than the swineherd; but all

V. 13. Τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,
Τῆνον χώκ ἐρυμοῖο λέων ἀνέκλαυσε θανόντα.—Theoc. i. 71.

V. 18. 'Ωραῖος χ' "Ωδωνις, ἐπεὶ καὶ μᾶλα νομεύει,
Καὶ πτῶκας βάλλει, καὶ θηρία πάντα ἐΐωκει.—Id. i. 109.

who are in the habit of following cattle acquire a slow, loitering gait. *Nunc intra muros pastoris buccina lenti Cantat.* Prop. iv. 10, 29. It is also said that Menalcas, in the following verse, is the swineherd, but the poet says no such thing; he merely says that he had been gathering acorns; and, as Varro and Columella inform us, acorns were given to oxen as well as to swine: in fact all kinds of cattle feed on acorns. We may further observe that Arcadia was famous for breeding swine, and this may have led the poet to mention the swineherds. Finally, the critics seem not to be aware that *bubulcus* is a ploughman, and not a neatherd, and that the poetic Arcadia is not a tillage country.—20. *Uvidus*, dripping. The acorns do not fall till toward winter, or rather in the winter, in the south, so that the persons that gather them are not unfrequently drenched with rain. We regard as a very forced interpretation, that of making Menalcas be wet from having been engaged in steeping acorns in water for the cattle.

21–30. The rural deities Apollo Nomios, Silvanus and Pan now come to console him.—22. *cura*, the object of your care, your mistress.—23. *Perque nives*, etc. See Life of Gallus.—24. *Venit et agresti*, etc. Silvanus comes with the rural honour of his head (sc. the wreath of fennel and lilies), shaking the flowery fennel and the large lilies (of which it was composed). Silvanus being an Italian, not a Grecian, rural god, should not have been in Arcadia, did the Latin poets (what they surely did not) aim at the correctness of costume, etc. of the modern German poets. See on viii. 36. As the fennel and the lily are both very tall plants (see the Flora), perhaps we are to conceive Silvanus as bearing them in his hands, and not on his head. Cf. Aen. v. 855; vi. 587; ix. 521. For Silvanus, see Mythology, p. 536.—26. *deus Arcadiae*, the god of Arcadia, the deity principally worshiped there.—*quem vidimus ipsi*, etc. Voss interprets this, ‘whom we ourselves (sc. I and Gallus) saw ruddy,’ etc. The other interpreters seem to understand

V. 19. Ἦνθον τοὶ βῶται, τοὶ ποιμένες, ῥπόλοι ἦνθον.

Πάντες ἀνηρώτευν τί πάθοι κακόν. ἦνθ' ὁ Πρίηπος

Κῆφα, Δάφνι τάλαν, τί τὸ τάκει; ἃ δέ τε κῶρα

Πῶσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται.—Theoc. i. 80.

it as, 'whom (i. e. whose statue) I myself have seen ruddy,' etc. Voss however refers us to passages where Horace and other poets speak of the statue of Priapus as being painted red, as also those of Bacchus and the Satyrs. He moreover notices the statue of Jupiter on the Capitol, which was painted red, and the custom of the Roman generals, when triumphing and attired as Jupiter, to have their faces tinged with *minium*. The only place however in which Pan is red is Silius, xiii. 332, *Ac parva erumpunt rubicunda cornua fronte*, where it is evidently the natural ruddiness of the god that is noticed. For Pan, see Mythology.—27. *ebuli*, of the dwarf elder.—*minio*. The Latin *minium* was the sulphate of mercury, the Greek *κιννάβαρι*, our cinnabar or vermilion. It came chiefly from Spain, whose quicksilver mines of Almaden are still prolific. It was said to be a Spanish word, and to have given name to the river Minius (*Minho*). This however is rather dubious, as the mines were and are in Andalusia, and the river is in Galicia.—28. *Ecquis erit modus?* sc. *tuis lacrimis et suspiriis*. Cf. Aen. iv. 98.—*Amor*, i. e. the god (not the passion) who *ἄγρια πάσχει*, as the poet Moschus says, Idyll i. 11.

31-34. *at*. This word indicates that what the gods had said had not removed his grief.—*Tamen*, etc., 'nevertheless, though I have derived no consolation from what the gods have said to me, I find some in the reflection that my woes may become the subject of your songs, ye Arcadians!' For the Arcadian song and music, see on vii. 5. Servius observes that some (with whom he did not agree) joined *tamen ille*. *At* and *tamen* would thus be *attamen* divided by tmesis, and Jahn says, "Utrum poetae placuerit, in tali verborum structura, vix quisquam dicet."—33. *O mihi tum*, etc., according with the well-known formula *Sit tibi terra levis*. This arises from the difficulty which mankind in general feel in separating the idea of the soul from that of the body. Thus we ourselves say, 'Such a one would not rest in his grave if he knew so and so,' and similar expressions. According to Plato (Phaed. p. 115), Socrates jested on this notion, in his usual manner, the last day of his life; for when Crito asked him how he would wish to be buried, "Just as you please," replied he,

“provided you can catch me and I don’t escape you.” Then giving a quiet laugh, and turning to his friends, he added, “I cannot persuade Crito that I that am now conversing with you, and arranging all parts of the discourse, am Socrates; but he thinks that which he will presently see dead to be me,” etc. Among the ancient Scandinavians (see our Popular Fictions, p. 278.) it was a belief that the tears of the surviving relatives fell on the breast of the deceased and caused them pain. This was a salutary superstition, as it served to check immoderate grief.—*quiescant*. He uses the præ. subj. because he can only express a hope or a wish. Some MSS. read *quiescunt*.

35–41. From reflecting on the pastoral life of the Arcadians, he is led to wish that he had been one of them, or even (as Voss perhaps rightly understands it) one of their slaves. Heyne (with whom Forbiger agrees) finds fault here with the poet, for making Gallus, whom he had represented in the character of a shepherd, reveal that he was not one. He excuses him by his youth, and his desire to gratify his powerful protectors. But the poet stands in need of no such apology, for he had nowhere represented Gallus as a shepherd, he had only placed him lying under a rock in Arcadia.—36. *vinitor*. “Aut custos aut cultor vinearum.” SERVIVS.—38. *furor*, love; like *cura*, *ignis*, *flamma*.—39. *Et nigrae*, etc. See on ii. 16.—40. *Mecum inter salices*, etc. We would, with Voss and Jahn, put a comma after *salices*, and understand *aut* after it. Willows and vines are, we believe, rarely found growing together.—41. *serta*, sc. flowers to form garlands.

42, 43. With the true inconsistency of a distracted lover, he passes to Lycoris, and wishes her to be the companion of his rustic state. He enumerates the rural objects that might give her pleasure, and passionately declares that he could pass his whole life with her here.—*ipso aevo*, by old-age itself, to denote the durability of his love. *Ibat rex obsitus aevo*, Aen. viii. 307; *aevo confectus Acoetes*, xi. 85.

44–49. From this dream of Arcadian bliss his mind now returns to the real state of their affairs, namely, that *he* is en-

gaged in military service in one quarter, while *she* is the companion of one who is serving in another. Heyne adopted a reading proposed by a critic named Heumann, viz. *te* instead of *me*, the reading of all the MSS., but he has found no followers. In fact his objection to *me* only rests on the false supposition which we have noticed above, that Gallus was represented as an inhabitant, and not merely a visitor, of the Arcadian mountains. But surely there is no absurdity in supposing Gallus, though engaged in military service, to have made, or to be feigned to have made, an excursion into Arcadia. What if, at this very time, he should have been, as we term it, quartered in Greece or in the south of Italy?—*Nunc*, but now.—*insanus amor*, mad love, i. e. love that maketh mad; the cause for the effect.—*detinet*, keeps me, sc. far from Lycoris.—46. *nec sit mihi credere*, ‘let me not believe.’ By a common construction the infin. mood with the words it governs is the nom. to the verb. Thus Tibull. i. 7, 24, *Tunc mihi non oculis sit timuisse meis*, and Propert. i. 20, 13, *Nec mihi sit duros montes et frigida saxa Adire*.—*tantum*, sc. *nefas*. *Quid meus Aeneas in te committere tantum, quid Troes potuere?* Aen. i. 231. Some join *tantum* with the preceding *procul*. Servius observes on this verse, “Hi autem omnes versus Galli sunt, de ipsius translati carminibus.” But he does not tell us which they are, or how many there are of them; perhaps 44–49.—47. *Alpinas*, etc., because she had gone with the army to Gaul.—48. *sola*, alone, separated from me. Like *dura* in the preceding verse, it qualifies Lycoris, and not *frigora*.

50–54. He now declares that, as a remedy for his love, he will devote himself to poetry and music.—*Ibo, et*, etc., ‘I will go hence and form into pastorals the verses that I have made from Euphorion.’ This was a poet born at Chalcis in Euboea in the Alexandrian period. He was librarian to Antiochus the Great, king of Syria, and he made comedies, elegies, and a work in five books called *Μοψόπια* (i. e. Attica), consisting of mythic narratives. His style was harsh and obscure. Gallus would seem to have adopted his matter, not his manner.—51. *pastoris Siculi*, Theocritus.—*modulabor*, see on v. 14.—52. *spelaea*, i. q. *spelunca*, the Greek *σπήλαια*.—*pati*, sc.

meos amores.—53. *incidere*, see on v. 14.—*amores*, perhaps i. q. *amorem*, and it may be the name of Lycoris, or of some other fair one; or love verses.—54. *Crescent illae*, etc. “Hoc vero, si quid aliud, Virgiliana elegantia dignum,” HEYNE.

55–61. Amidst these more tranquil occupations I will at times take the more stirring exercise of the chase. *Interea* is here i. q. *inter ea*.—*mixtis Nymphis*, i. q. *permixtus Nymphis*. Thus Prop. ii. 25, 57, *Ut regnam mixtas inter conviva puellas*.—*lustrabo*, I will range. Voss interprets this of joining in the dances of the nymphs, and no doubt *lustrare* is used of dancing (Aen. vii. 391; x. 224); but the former interpretation is we think to be preferred.—56. *acres*, spirited, fierce, *θουρέους, θυμώδεις*.—57. *Parthenios*. Mount Parthenius lay on the confines of Arcadia and Argolis.—58. *Jam mihi*, etc. In imagination he now follows the chase, with the huntress-nymphs, over rocks and through woods, sending the arrows from his bow at the flying game.—*lucos sonantes*, sc. with the baying of the dogs and the shouts of the hunters. Perhaps however it is only a poetic epithet of woods, which yield a sound when agitated by the wind.—59. *Partho*, etc. Parthian and Cydonian are merely *epitheta ornantia*, as the Parthians and Cretans were the nations most famed for archery. Cydonia was one of the principal towns of Crete.—*cornu*, from the bow. The most ancient bows were made of the horns of goats: see Il. iv. 105.—60. *tanquam*, etc., ‘I am planning these things as if they, or anything else, were a remedy for my love.’—61. *deus ille*, etc., ‘that god (i. e. Love) would ever learn pity from the evils which he sees men suffering through his means.’

62–69. ‘Now again I see no use in employing myself in poetry or in hunting; for nothing, as I said, will change the relentless nature of that deity.’—*Hamadryades*, nymphs in general. See on v. 10.—*ipsa*, verses themselves, from which I expected more than from anything else.—63. *concedite*, give way, retire, as it were, ye avail nothing.—64. *Non illum*, etc. ‘No toils that I may endure, hunting or keeping cattle, even in the most adverse regions of the earth, will avail to drive the love of Lycoris from my bosom.’—65. *Nec si*, etc., ‘not if, as a hunter or herdsman, I endure all the rigours of a Thracian

winter.' The Hebrus is a river of Thrace, which was also called Sithonia, from the town of Sithone.—66. *aguosae*. This is merely a usual epithet of *hiems*, which the poet uses without reflecting that it does not accord with *nives*.—67. *liber*, the inner bark, here taken for the bark in general.—*aret*, is quite dried, burnt up with the great heat in the region beyond the equinoctial line.—68. *Aethiopum versemus ovis*, 'I should keep the flocks of the Aethiopians.' *Versare* is the Greek *πολεῖν* (whence *αἵπολος οἰόπολος*) to drive, to pasture.—*sub sidere Cancrī*, i. e. under the northern tropic.—*Omnia*, etc. He sagely concludes: 'Since Love conquers everything, there is no use in struggling any more; I may as well yield to him.'

70-77. The poet concludes in his own person. Forgetting, as it were, that it was the nymph Arethusa that he had invoked in the commencement, he now addresses the Muses in general.—71. *Dum sedet*. "Praesens interpositum pertinet ad *cecīnisse*, ut Aen. x. 55-58." WUNDERLICH. See on vii. 6. We might have expected the imperf. of *sedeo*, but the necessities of the metre often induced the poets to take liberties with the tenses of verbs, and the numbers of both verbs and nouns, which prose writers could not allow themselves, and which critics employ useless ingenuity in explaining and defending. In the same way the poets of modern Italy and the Spanish peninsula frequently employ the imperf. instead of the perf. tense of verbs, for the sake of rime, as is proved by these inaccuracies occurring only at the end of lines. To the same cause (the necessities of the verse) may be ascribed the mixtures of past and present tenses by our own poets.—*fiscellam*. The *fiscella* was a basket of rushes, or as here of *hibiscus*, used for making cheese. Colum. vii. 8, 3.—*hibisco*. See ii. 30. It is called *gracilis*, slender, as the rods of it which he was using were such.—72. *maxima*, of very great value in the eyes of.—73. *cujus amor*, etc., 'for whom my love in-

V. 65. Εἷς δ' Ἡδωνῶν μὲν ἐν ὥρεσι χείματι μέσσω
 "Εβρον παρ ποταμόν τετραμμένος ἐγγύθεν ἄρκτω,
 'Εν δὲ θέρει πυμάτοισι παρ' Αἰθιόπεσσι νομέουσιν,
 Πέτρα ὑπὸ Βλεμύων, ὅθεν οὐκ ἔτι Νεῖλος ὁρατός.—Theoc. vii. 111.

creases hourly, as the green alder grows in the early spring.'—74. *se subjicit*, grows up, throws itself up from beneath, from the ground. Cf. *Geor.* iv. 385; *Aen.* xii. 288.—75. *Surgamus*, the first pers. plur. of the imper. though he speaks only of one person; for there is no first pers. sing. But perhaps he means himself and the Muses.—*solet esse*, etc. He probably had in view these lines of Lucretius vi. 783: *Arboribus primum certis gravis umbra tributa Usque adeo capitis faciant ut saepe dolores.—cantantibus*. If the shade was injurious in general, it must have been so to singers: the poet only therefore gives a particular instance of a general effect.—76. *Juniperi*. He would seem to intimate that there was something particularly noxious in the shade of the juniper, and at the same time, that he was sitting under or near one of these trees. Martyn however says that the smell of the juniper is considered to be rather wholesome.—*nocent umbrae*. We believe there is no other reason for the use of the plural here than the one assigned above. Every farmer knows how injurious trees are to corn, and what a pest the close hedges of elm are in this country.—*Ite domum*, etc. See vii. 44.—*venit Hesperus*, the evening star is appearing, the sun is setting.

OBSERVATIONS.

Date.—The date of this last of our author's bucolic poems is probably 714–16. See *Life of Gallus*.

Subject.—The subject is the love of the poet's friend Gallus for a mistress who had deserted him. See *Life of Gallus*. In order to give his composition a greater degree of poetic ornament, and to be able to imitate some passages of his favourite first idyll of Theocritus, he adopted the bucolic form, and laid the scene in Arcadia. It is one of his best eclogues, for it is on a subject in the description of which he excels, having studied it carefully, perhaps in Apollonius Rhodius.

Characters and Scenery.—On these points we have here no remarks to make.

NOTES

ON

THE GEORGICS.

BOOK I.

ARGUMENT.

PROPOSITION, 1-5. Invocation, 6-42. Ploughing, 43-70. Fallowing, rotation, etc. 71-99. Irrigating, 100-117. Digression on the Golden and succeeding Age, 118-146. Enemies of the corn, 147-159. Implements, 160-175. Threshing-floor, 176-186. Signs of a good or bad harvest, 187-192. Preparing the seed, 193-203. Proper times for sowing different kinds of grain, 204-230. Description of the celestial sphere, the zones, etc. 231-256. Work to be done on rainy days and holidays, 257-275; on certain days of the month, 276-286; at night, by day, in summer, in winter, 287-310. Description of a summer-storm, 311-334. Remedies against it, worship of Ceres, 335-350. Signs of an approaching storm, 351-392. Signs of fine weather, 393-423. Signs in the moon, 424-437. Signs in the sun, 438-463. Prodigies that followed the death of Julius Caesar, 464-488. Civil war, 489-497. Prayer for Caesar Octavianus, 498-514.

NOTES.

1-5. *Quid faciat*, etc. In these opening lines the poet briefly gives the subject of the four books of his poem, namely tillage, planting, grazing, and the keeping of bees. The gradation, as has been observed, is very natural and cor-

rect, from grasses and leguminous plants to trees, thence to animals, and terminating with those social insects which approach nearest to man in their instinct.—*faciat*, may make. The potential is the best suited to a didactic work, as the precepts are somewhat hypothetical.—*laetas segetes*, joyous (i. e. fruitful) cornfields. *Laetas segetes etiam rustici dicunt*, Cic. De Or. iii. 38; *ager crassus et laetus*, Cato R. R. 6; and perhaps (as *lactamen* is manure) the original sense of this adj. may have been *fruitful, abundant*. For *seges*, see Terms of Husbandry, s. v.—*quo sidere*, at what time, at the rising or setting of what constellation. As we shall see, the rural labours of the ancients were regulated by the times of the rising and setting of the Pleiades and other constellations.—*terram vertere*, sc. *aratro*: see Hor. S. i. 1, 28; or with the *bidens*, Coll. iv. 5. It is the plough that is intended here.—2. *Maecenas*. The celebrated C. Cilnius Maecenas, at whose desire he wrote the poem: see Life of Virgil, and Hist. of Roman Empire, p. 17.—*ulmis*, etc. See on Ec. iii. 10.—3. *cultus*, attention, care. It is merely a variation of the expression, being nearly equivalent to the preceding *cura*. *Quae quidem (oves) neque ali neque sustentari neque ullum fructum edere ex se sine cultu hominum et curatione potuissent*, Cic. de N. D. ii. 63.—*habendo pecori*, for keeping small cattle: not as Heyne explains it, “*pecoris quod quis possidet s. alit*.” *Habendo* is the dat. of the gerund: see Zumpt, § 664. For *pecori*, see Terms of Husbandry, s. v.—4. *experientia*, experience, sc. of the bee-master, *habendis* being understood with *apibus*. It is little more than another variation of the *cura* of v. 3. Cf. iv. 316.—*parcis*. Some MSS. read *parvis*, one *paucis*, joining it with the following words. With Servius and Voss we regard *parcis* as an adjective qualifying *apibus*, and signifying *thrifty, frugal*. Pliny (xi. 19, 21) says of bees, *Caetero perparcae et quae alioqui prodigas atque edaces non secus ac pigras atque ignavas proturbent*. Wagner however (with whom Forbiger as usual agrees,) says that *parcus* is not here *φειδόμενος*, sparing, but *σπάνιος*, scanty, few (see iii. 403); and that it expresses the difficulty of keeping up, and still more of increasing, the stocks of bees; a difficulty of which, even in

this country, we are not aware. He adds, that it would not be appropriate, in a brief argument of this kind, to use an epithet taken from the nature of the insect. Hoblyn (referring to iii. 239) applies *parcis* to the bee-masters in the sense of protecting.—5. *Hinc*, i. e. *ex his*, *horum partem*, τῶν ἀμύθεν (Od. i. 10), a form indicating modesty. Cf. ii. 444; iii. 308; Hor. S. i. 4, 6; Ov. Fast. v. 509.

5-24. Having proposed the argument of his poem, he now proceeds to invoke the deities who presided over the subjects of his work.—5. *Vos, o clarissima*, etc., sc. Sol and Luna.—6. *labentem*, gliding, to denote the noiseless pace of time.—7. *Liber et alma Ceres*. These two deities are invoked together, because they were joint givers of increase to the earth, and had a common temple at Rome. See Mythology, p. 517. It is a very erroneous notion of some critics, that they are the *lumina* of the preceding verse, and are therefore Sun and Moon; for if in some mysteries the Grecian Bacchus (with whom Liber was identified) was regarded as the Sun, we are yet to learn that Demeter, or the Roman Ceres, was anywhere held to be the Moon. It was, we believe, her daughter Persephone that was united with Bacchus in this manner. At all events, as Voss sensibly observes, Virgil would hardly commence a poem intended to be popular with a dogma of the Mysteries, which could be known to very few of his readers. Varro, in the opening of his prose work (and perhaps Virgil was following him), invokes, after Jupiter and Tellus, Sol and Luna, and then Ceres and Liber. For the absence of the copula between *annum* and *Liber*, see on v. 498. Cf. ii. 6; iv. 243, 546.—*alma*. See on Ec. viii. 17.—*vestro*, etc., i. e. ‘by your gifts (i. e. the knowledge of tillage and of the culture of the vine, of which you were the inventors,) men exchanged mast and acorns for corn, as their food, and water for wine and water, as their drink.’—*si*, causal, i. q. *cum* or *quod*.—8. *Chaoniam glandem*, Chaonian mast, such as grew in the woods of Epirus: see on Ec. ix. 13. For *glans*, see the Flora, s. v.—*pingui arista*, large rich grains of corn. Thus Ps. lxxxi. 17, we meet with “the fat of wheat.” *Arista*, the awn or beard, is put for the grain or the ear.—9. *Pocula Acheloia*, their cups of water.

Acheloüs, the river flowing between Aetolia and Acarnania in Greece, is frequently used by the poets for water in general, for which practice we have seen no just cause assigned.—*uris*, sc. *vino*, the producer for the produced. *Donec eras mixtus nullis, Acheloe, racemis*, Ov. Fast. v. 343, is a similar mode of expression.—*praesentia numina*. See on Ec. i. 42.—10. *Fauni*, etc. The Italian Fauns are here joined with the Grecian Dryads in the usual manner. For Faunus, see Mythology, p. 537. One MS. for *Fauni* in v. 11 reads *Satyri*, and Heyne was inclined to approve of it, considering the repetition to be somewhat frigid: but it is in reality quite the contrary; for, as Wagner justly observes, it makes the passage more vivid.—11. *Ferte pedem*, sc. *huc*, come hither. *Abite Illuc unde malum pedem tulistis*, Catull. xiv. 21; *pedem intro non feres*, Plant. Men. iv. 3, 18. Our nautical phrase, *bear-a-hand*, i. e. come help, is analogous.—12. *Munera vestra*. Here *vestra* refers to all the deities whom he had named. The gifts of the Fauns and Wood-nymphs seem to be the trees and their fruits.

12. *Tuque*, etc. He now proceeds to the deities presiding over the subjects of his two last books. The assigning the production of the horse to Neptune has no reference, as has been erroneously supposed, to his contest with Minerva for the naming of Athens. It rather refers to the legend of his producing the first horse, Scyphios, by a stroke of his trident in Thessaly. See Mythology, p. 86.—*prima tellus* i. q. *tellus primum*. “*Prima tellus est ea quae antea equum nondum viderat et tum primum protulit*,” JAHN. See on Ec. i. 45.—13. *Fudit*, poured forth, teemed, as Milton expresses it, Par. Lost, vii. 454. *Tempore quo primum tellus animalia fudit*, Lucr. v. 915, which verse Virgil had probably in view.—14. *cultor nemorum*, dweller of the woods. Aristaeus, the son of Apollo and the nymph Cyrene, the inventor of the art of keeping bees. See iv. 315; Mythology, p. 329.—*cui*, through whom, through whose.—*pinguia dumeta*. *Dumetum* (*dumus*, briar, bramble) is a thicket, and the epithet *pinguia* refers to the luxuriant herbage that grew among the bushes. Thus we have *pingues horti*, iv. 118. In like manner *tondent*, shear,

(i. e. browse, crop) refers also to the grass.—*Ceae*, of the isle of Cea or Ceôs, one of the Cyclades in the Aegean sea, where Aristaeus was greatly honoured.—15. *Ter centum*, a def. for an indef. number.—16. *Ipse*, thou thyself, as being of greater importance than Aristaeus. See on Ec. v. 72. Pan was the great god of Arcadia, in which were the mountains Lycaeus and Maenalus and the town of Tegea, from which he is here named. For Maenala, see on Ec. x. 55.—17. *tua si tibi*, etc., if (see on v. 7) thou care for thy Maenalus, i. e. its pastures and the sheep that graze them.—18. *oleaeque*, etc. From Arcadia he passes to Attica, whose patron goddess gave mankind the olive, and whence Triptolemus spread the art of tillage.—19. *unci*, crooked. The reason of this epithet may be seen in the Terms of Husbandry, s. v. aratrum.—*puer*. In the legend he is represented as quite a youth. See Mythology, p. 176.—20. *Et teneram*, etc. The Italian god Silvanus, the guardian of cattle and boundaries, was usually represented bearing a young cypress plant. See Mythology, p. 536, and Plate XII.—*ab radice*, i. e. *radicitus*, plucked up with the root, root and all. Forbiger would connect *ab radice* with *teneram*, and understand it all tender, root and all. We prefer the former more obvious interpretation: see Ec. i. 54.—21. *Dique, deaeque omnes*, etc. Under this head he groups the host of deities that, according to the Roman religion, presided over the country and the operations of agriculture, such as Occator Sarritor, Collina Seia, etc. See Mythology, p. 540.—*novas fruges*, the new (i. e. young) plants. As it is only some kinds of trees that he says (ii. 10) grow without seed, it must be them that he means here.—22. *non ullo semine*, without any seed, spontaneous: see ii. 10 seq. *Mulcebant zephyri natos sine semine flores*, Ov. Met. i. 108.—23. *largum imbrem*, copious showers of rain on the corn-fields.

24-42. "Post deos agrestes, ex notissima Romanorum adulatione, Caesarem invocat tanquam deum mox futurum." HEYNE. He should have observed that this is the very first instance of that species of adulation. On this deification of Caesar, see on Ec. i. 6.—24. *deorum concilia*. *Concilium* (from *con-calo*, to call together, Festus) is i. q. *coetus*, *congregatio*.

Cicero uses the expression *concilium deorum* or *caelestium*. The poet supposes an assembly or deliberative society of each class of deities. He employs the plural for the singular with the usual poetic licence.—25. *urbisne invisere*, to inspect, to have the care of. We may observe that *velis* governs both *invisere* and *curam*. Forbiger refers to Ec. v. 46, 47; vi. 74; Aen. i. 124; vii. 421.—26. *maximus orbis*, sc. *terrarum*, the entire earth. In a usual sense of the superlative (see on Ec. vii. 49) *maximus* is i. q. *permagnus*.—27. *tempestatum potentem*, the ruler of the weather, the author of the changes of the atmosphere; not merely of the winds or seasons, which however are included. It may be here observed that *tempestas* was originally i. q. *tempus*. See Varro, L. L. vii. 51; Sall. Cat. 17. It then came to signify a portion of time, as a year, etc., Sall. Cat. 57; Jug. 101; Liv. i. 5: in Horace *postera tempestas* (S. i. 5. 96) seems to be *the next day*. It was next the weather or state of the atmosphere: *Cum tempestas adridet*, Lucr. ii. 32; *liquidissima caeli tempestas*, Id. iv. 170. It finally signified storm, tempest, *mala* or *adversa* being understood as in the parallel case of *valetudo*. There should be a comma after *frugum*, for *auctorem* and *potentem* are both to be regarded as substantives.—28. *cingens*, sc. *orbis*, a fine image, representing the whole human race as uniting to crown Caesar with a myrtle-wreath in acknowledgment of his descent from the goddess to whom the myrtle was sacred.—*materna*. The Julian *gens* claimed a descent from Venus.—29. *An deus*, etc. If you will not be a terrestrial deity, but prefer to rule over the sea, Tethys will give you one of the Ocean-Nymphs, her daughters, in marriage, and transfer to you her whole dominion.—*venias*, i. e. *futurus sis*, you will be. *Venio* sometimes occurs in the sense of *sum*, as Aen. v. 344; hence it is that the modern Italians use their verb *venire* for *essere*.—30. *Numina*, i. q. *numen*, like *concilia*, v. 25.—*sola*, i. e. *præcipue*, *quasi sola*.—*ultima Thule*. The Zetland islands. Tac. Agric. 10. It was probably, like Hesperia, Eridanus, and so many others, originally an indefinite name, which was finally restricted to these islands.—31. *emat*, purchase. In the heroic times the wooer purchased his wife in some measure by giving large presents to herself and her

family. Among the Greeks of later times and the Romans, the wife brought a dower.—*Anne*, etc., ‘Or if, scorning alike land and sea, you will be a celestial deity, you may become one of the signs of the zodiac.’ It was an old opinion that the souls of men became stars: see Aristoph. Pax, 832.—*tardis*, slow, i. e. the summer-months, when the days are longest, and therefore the course of the sun apparently slowest. This is clear from the position which he assigns him.—*Qua locus*, etc. In Virgil’s time the space between the sign of Virgo (named Erigone, from the daughter of Icarus), or Astraea, and that of the *following* Scorpion, now occupied by Libra, was vacant, or only occupied by the *chelas* or claws of this last. As Astraea was Dike or Justice, there is a delicate flattery of Caesar in assigning him that position.—*Chelas*, i. e. *χηλὰς*, by which the Greeks expressed cloven feet as well as claws.—*ardens*, bright.—*justa plus parte*, i. e. ‘more than you have a strict right to’; in token of reverence for the new deity.—36. *nam te nec*, ‘for let not Tartarus expect you as its ruler, let not such a dire love of sway possess your mind.’—*nec*, i. q. *non*.—*Tartara*. This was originally the prison of the Titans beneath the earth, but it gradually was confounded with Erebus, the abode of departed men, and then became that portion of it in which the wicked were punished. See Mythology, pp. 39, 91. We may observe that Virgil uses it here in a large sense as synonymous with Erebus.—*sperent*. Some MSS., which are followed by Wagner and Forbiger, read *sperant*.—*dira cupido*. Lucretius has *dira libido* (iv. 1040) and *dira cupidine* (iv. 1084).—*mi-retur*, admire, i. e. celebrate, extol.—*repetita*, recalled, asked to leave it: see Aen. vii. 241. *Filium istinc tuum te melius est repetere*, Plaut. Truc. iv. 3, 72.—*sequi curat*, cares to follow, i. e. will not follow. We use our verb *care* exactly in this sense.—*Proserpina*. The rape of this goddess by Pluto is a well-known legend: see Mythology, p. 171.—*Da facilem cursum*, ‘give an easy or prosperous course’; a metaphor taken from navigation.—*audacibus*, etc., ‘favour my daring enterprise,’ namely, that of being the first to write a poem on agriculture in the Latin language: see ii. 175.—41. *Ignaros viae*. He calls the husbandmen so, either in a general way as all

those to whom precepts are given are supposed to have been previously ignorant of them ; or, as the commentators say, because, on account of the civil wars, the proscriptions and the confiscations of the lands, the rural population had been diminished and agriculture neglected.—*mecum*. This is to be taken with *miseratus*, not with *ignaros*.—*Ingrederere*, proceed, advance. Cf. Aen. viii. 513.—*assuesce*, sc. *te*.

43–49. The poet commences his precepts with the spring-ploughing of the land.—*Vere novo*, in the beginning of the spring (*ἔαρος νέον ἱσταμένοιοι*, Od. xix. 519), that is, in the month of February. The Roman spring began between the nones and ides of this month, when the west-wind Favonius or Zephyrus began to blow, and it ended toward the middle of May. Columella xi. 2.—*canis*, hoary, i. e. covered with snow.—*Liquitur*, flows.—*Zephyro*, to the west-wind, under its influence: a dat. case.—*putris gleba*, the mellow, crumbly, friable soil. This is probably not to be understood of lea or fresh land, but of land which had been cultivated the preceding year: see ii. 202. Such land, after having been exposed to the frosts of the winter, becomes friable in the spring.—*jam tum*, then, emphatic; now then, immediately, without any delay. Cf. ii. 405; Aen. vii. 643; viii. 349; x. 533.—*mihi*: see on Ec. viii. 6.—*Depresso aratro*, pressed down, sc. by the ploughman pressing with his whole might on the *stiva* or handle.—*taurus*. As in Ec. i. 46. he uses *tauros* for *vitulos*, so here and all through this book he employs *taurus* for *bos* or *juvencus*. The ancients never ploughed with bulls.—*sulco*, by the furrow, not in the furrow.—*splendescere*. Old Cato in his address to his son (*ap. Servium*) said, *Vir bonus est, mi fili, colendi peritus, cujus ferramenta splendent*, i. e. who keeps the plough constantly going.—47. *seges*, corn-field. Ec. ix. 48.—*avari*, i. e. *avidī* (Cf. Proem. to Aen. v. 3), eager, desirous. The poet of course could only have meant it in a good sense.—*bis quae solem*, etc., i. e. ‘which has been fallowed.’ The poet, from his ignorance of practical agriculture, seems to have expressed himself somewhat ambiguously here; for Pliny (xviii. 49), referring to this place, says, *Quarto seri sulco* (i. e. aratione) *Virgilius existimatur voluisse*. The usual course of

fallowing among the ancients, as with ourselves, was to plough the ground deep in the spring, give it a cross ploughing in the summer, and a third ploughing in the autumn, with which they sometimes sowed it, or like us gave it an additional seed-ploughing. The crop of wheat, which is the grain sown on fallows, had therefore to pay the expenses of two years; and consequently the land might be said to feel two summers and two winters, and this was probably all that the poet meant. We however learn from Mr. Simond (*Travels in Italy and Sicily*, p. 476), that at the present day in some places (he is speaking of Sciacca on the south coast of Sicily) a much longer time elapses between the crops. "When the land," says he, "is manured, which is rarely the case, it yields corn every year, otherwise once in three years: thus, first year corn (*fromento*); second year fallow, and the weeds mowed for hay; third, ploughing several times, and sowing for the fourth year." He adds (which illustrates *v.* 73 *seq.*), "some farmers alternate with beans." It is, we think, a just remark of Wagner, that *vv.* 47-49 are among those which the poet inserted in his poem after it was finished, for they are quite parenthetical.—*Illius, sc. segetis.—ruperunt horrea*, burst the granaries. The perfect tense is used, like the Greek aorist, to express the frequency of an action. This is correct and philosophic; for when a thing has happened once or more times, it may reasonably be inferred that it will happen again.

50-56. *Ac prius*, etc. This follows the subject of *v.* 46. The common reading is *at*, but this was evidently an emendation of those who did not perceive the close connexion with that verse. 'Before,' says he, 'we commence tilling land with which we have not been previously acquainted, we should learn its nature.'—*ferro scindimus*, we plough.—*aequor*. This word, which is chiefly and perhaps was originally used of the sea, is also employed to express plains. *Aegyptii et Babylonii in camporum patentium aequoribus habitantes*, Cic. Div. i. 42. It is here used for *campus* or *ager*.—*ventos et caeli*, etc., the prevailing winds and the climate or nature of the air, whether dry or moist, etc.—52. *ac patrios*, etc., and the original (inherited as it were) nature of the soil, and mode of cultivating it.

There is a hysteron-proteron in *cultus* and *habitus*, occasioned no doubt by the strain of the metre. Wagner says that *patrios* properly belongs to *locorum*.—*Et quid*, etc. Having ascertained all these points, the next is to see what plants are best suited to the soil. Some soils, for example, are adapted to corn, others to vines; some to trees and natural grass growing among them: see v. 15.—53. *recuset*. The poet animates everything, even the land.—*veniunt*, i. e. *proveniunt*.—*Arborei fetus*, the growth of trees. *Fetus* is used of anything, animal or vegetable, that grows.—*injussa*, i. e. *sponte*.—*virescunt*. This verb is governed of both *fetus* and *gramina*. Wagner and Forbiger put a semicolon after *alibi*; incorrectly, we think.

56–63. *Nonne vides*. He adopted this expression, which makes the verse more animated, from Lucretius, who frequently uses it, as ii. 196, 207.—*Tmolos*, a mountain of Lydia, at the foot of which the city of Sardis lay. Virgil is the earliest extant writer who says that it produced saffron, and he may have confounded it with Mount Corycus in Cilicia, which was famous for that plant; for, as we have before observed, we must not look for great geographical accuracy in the ancient poets. As to the testimony of Columella (iii. 8), Solinus (53), and Martianus Capella (6), it is not of so much weight, as they probably only followed Virgil.—*croceos odores*, i. q. *crocum odorum*.—*India mittit ebur*, India exports, sends us ivory. This country has been always remarkable for its elephants.—*molles Sabaei*. The Sabaeans were a people of Arabia Felix, whence the fragrant gum named *thus* or frankincense came; the Sheba of Scripture. They are called *molles*, soft or effeminate, for the Greeks and Romans considered all the Orientals to be so, ascribing this effect to the extreme heat of the climate.—*sua*, which is peculiar to them, only is produced in their country.—*Chalybes*, a people to the north of Armenia on the coast of the Euxine. Their country was famed for its iron-mines. It was probably from their name that the Greeks formed their *χάλυψ*, *steel*, though it may have been the reverse.—*nudi*, because the men employed in forges and iron-works throw off their upper garments, which is all that is meant by *nudus*: see v. 299; Aen. viii. 425.

—*Pontus*, the country on the south coast of the Euxine.—*virosa castorea*, the strong-smelling *castoreum*. This is a fluid secreted by a gland near the testicles of the castor (κάστωρ) or beaver: see Plin. viii. 30, 47; xxxii. 3, 13. The Pontic was considered the best, the Spanish of an inferior quality: Strabo iii. p. 163. It is remarkable that in the time of Virgil the beaver was an inhabitant of Spain and Asia Minor; in the middle ages it was still in Germany (Dante, Inf. C. xvii. v. 22), while at the present day it is not to be met with in Europe.—*Eliadum*, etc. Epirus sends the mares that win the plates at the Olympic games. Epirus, as abounding in fine pastures, was celebrated for its breed of horses. Hence the Greeks called εὔπιππος, εὔπωλος. Mares, it is well-known, are fleetier than horses, though they have not the same strength.—*Palma*, the palm-branch the token of victory, thence the victory itself, and finally, as here, the victor: *tertia palma Dioces*, Aen. v. 339. The construction in the text is a curious hypallage; the natural one would be, *Epiros equas, palmas Eliadum*, sc. *certaminum*. See Excursus V.—60. *Continuo*, directly, immediately from. It is to be taken with *tempore* in the next line.—*has leges*, etc. *Aeternas* is to be understood with *leges*, and *haec* with *foedera*. See on Ec. iii. 33. ‘These laws and conditions,’ sc. that each country should have its peculiar products.—*quo tempore*, etc. The well-known legend of the restoration of the human race by Deucalion and Pyrrha flinging stones behind their backs: see Ov. Met. i. 253; Mythology, p. 298.—*durum genus*. Cf. Lucr. v. 923.

63-70. *Ergo age*, etc. He returns from the preceding digression, and resumes the subject of ploughing from v. 46. A strong soil, he says, should get a deep ploughing with stout oxen early in the year, and be left exposed to the hot suns of summer, that it might be dried and pulverised.—*glebas jacentes*, the sods that were turned up (not turned over) and lay exposed.—66. *Pulverulenta aestas*, the dusty summer, i. e. the summer that pulverises.—*coquat*. The verb *coquo* is to cook, to dress, to make or prepare with fire. It is used of meat, of bread, of bricks or lime. To bake seems to express it best in this place, for bread is baked by the action of the fire expel-

ling the moisture from it, as that of the sun does from the land, which however it does not harden.—*maturis solibus*, with mature, ripe suns, that have attained their full strength, i. e. those of midsummer.—67. *At si*, etc., ‘but if the land is not of this strong loamy description, you should not till it in this manner: in that case you should only give it a light ploughing just in the beginning of September.’—*fecunda*, i. q. *pinguis*, v. 64.—*sub ipsum Arcturum*. This star, the brightest in the sign of Bootes or Arctophylax, rises, according to Columella (xi. 2), on the nones (5th) of September.—*tenui suspendere sulco*, to raise it with a light furrow, i. e. to give it a shallow ploughing; the ploughman, as it were, instead of pressing down his plough (v. 45), keeping it up, suspending it. Lucretius (iii. 197) uses *suspensa* in the sense of *light*.—*Illic*, etc. The former mode is in order that the weeds may be destroyed; the latter, lest all the moisture should be drawn out of the ground.—*herbae*, grass, weeds, anything else beside the corn. Cf. ii. 251.—*arenam*, i. e. *terram*, *solum*: see on v. 105.

71–83. Having described the *novalis*, or fallow system of culture, he now passes to the *restibilis* or rotation system, with dunging and top-dressing.—71. *Alternis*, sc. *vicibus* or *annis*.—*idem*, you, the same farmer, will practise the two modes of culture, cultivating some of your land on the one, some on the other system.—*tonsas novales*, the reaped fields. Reaping is called *shearing* in Scotland and the north of England.—*cessare*, etc. It can hardly be meant that the land was to be let lie idle an entire year, for in that case there would only be one crop in three years. What he means is that, after the corn had been cut in the summer, the land was to be let to lie and get a scurf of weeds on it till the following spring, when they were to be ploughed in. This is expressed by *segnem situ durescere campum*; the *segnem* denoting the rest, the *situ* the scurf, and the *durescere* the hardening, the forming of an incipient sward. This plain meaning of *duresco* is, we think, more in accordance with nature than that of acquiring vigour by rest.—*Aut*, etc. Or else on the rotation system, of which the following is an example. On the land where you have

sowed a crop of leguminous plants in the spring, you may sow a crop of corn in the following autumn.—*mutato sidere*, i. e. in another part of the year; as Voss rightly understood it, not of the next year, like Jahn and Forbiger. Heyne, by *sidus*, understood the sun, but it seems more simple to take it as a sign or constellation which is said to be changed when one comes in place of another; Arcturus, for example, in that of the Pleiades.—*farra*. We may take this, with Servius and Forbiger, for bread-corn in general.—*legumen*. Pliny (xvii. 9; xviii. 21) understands by this the bean (*faba*), but it probably includes the pea. He terms it *laetum*, luxuriant, abundant, as is indicated by the quantity of its pods (*siliquae*), which when ripe shake and rattle with every passing breeze.—*quassante*. This exactly answers to our *shaking*.—*tenuis viciae*. The tare or vetch is called slight because its halm is so slender and its seed so small, compared with those of the bean or pea.—*tristisque lupini*, the bitter lupine. For this sense of *tristis*, see ii. 126. Ennius has *triste sinapi*; Ovid (Ex P. iii. 1, 23) *tristia absinthia*. The *que* here is equivalent to *ve*: see Excursus V.—*fragiles calamos*, etc. The halm of leguminous plants, as every one knows, is very brittle as compared with straw, and their seeds rattle in the pods.—*silvam*. He uses this term, with a poet's licence, to denote the density and vigour of the crop.—*Urit enim*, etc. Those are the crops I would recommend you to sow previous to bread-corn, and not, as some do, flax, oats, or poppies, for these exhaust the land too much. The primary sense of *uro* is *to burn*, but it is used to express any effect analogous to burning; thus *frigor urit*, *calceus urit*, because they produce a sore similar to a burn. It is employed here because these plants take the substance out of the land, as fire does out of what it lays hold of.—*avenae*, sc. *seges*.—*Lethæo*, etc. Poppies, from their narcotic quality, are poetically said to be sprinkled with sleep, which is further called Lethæan, from Lethe (Λήθη), the River of Oblivion. In the use of the term *perfusa* there may be an allusion to the Roman custom of eating poppy-seeds sprinkled on cakes.—79. *Sed tamen*, etc., ‘but still you *may* sow these injurious crops alternately with your corn-crops, provided you use manure.’—

alternis, sc. *vicibus*.—*facilis labor*, sc. *campi*, from v. 77, the land will easily bear it. “Labor tribuitur agro, quemadmodum *defatigari*, *refoveri*, *recreari*, illa dicitur.” HEYNE. Cf. v. 150.—*arida*, as being exhausted by the flax, etc.—*Effetos*, effete, exhausted.—*cinerem*. The *cineres* of ancient as of modern Italy, we must recollect were wood-ashes. They were usually sprinkled, as a top-dressing, on the growing corn.—*Sic quoque*, etc. Thus the land may be said to rest in this way also; under a rotation of crops as well as by fallowing, the manure supplying the place of the latter.—*Nec nulla*, etc. This is an extremely perplexing verse. The only sense in which the verb *inaro* is used by Cato, Varro, Columella and Pliny, is that of *ploughing in*; for we may observe that these writers never employ the verbs compounded with *in*, as *inocco*, *infodio*, *insero*, etc. in a negative sense; *in* or *on* is always a part of their signification. On the other hand, Horace (Epod. 16, 43) has *tellus inarata*, uncultivated land, and Ovid (Met. i. 109) uses the same phrase in the same sense. Statius also, a great imitator of our poet, has (Th. x. 512) *inarata diu Pangaea*. We are further to observe, that it is not the land itself that is ploughed in, but the dung or whatever else is on it. In one place in Pliny (xviii. 14) *inaro* seems to be i. q. *aro*; but though he says *solum inarari*, he means the remaining halms and roots of the lupines which had been fed off. We therefore think that Virgil uses *inaro* in the same sense as Horace and Ovid. The verse is to be taken in connexion with the preceding one as a further proof of the advantage of manuring, and means, ‘nor will there be the disadvantage of letting the land lie idle in fallow.’

84–93. Another mode of manuring land was to set fire to the long stubble that had been left on it when the corn was cut.—*steriles agros*, the lands from which the corn had been carried, and which therefore have nothing but the stubble on them.—*Atque*, etc. The critics observe that this line is composed of dactyls, to express the rapidity of the flames, as v. 65 is of spondees for an opposite reason.—*Sive*, etc. The various ways in which this process was supposed to act on the soil: it either gave it a new vigour, and supplied it with manure

(the true one), or it took away its ill qualities, and drove off the superabundant moisture ; or it loosened it ; or it hardened it.—*inutilis humor*, the pernicious moisture ; as usual by the figure litotes.—*caeca spiramenta*, the secret pores. *Caecus* is frequently used for *occultus* : see Aen. ii. 453 ; Luer. iii. 317 ; Hor. C. ii. 13, 16.—*venas*, i. q. *vias* and *spiramenta* in the preceding lines.—*Ne tenues*, etc. When the soil is thus somewhat condensed by the action of the fire, it suffers less from the effects of heavy rains, of hot suns, or of frost. *Tenues*, thin, is an epithet taken from the nature of rain. It may seem not suitable in this place, but the poets used their epithets without any very anxious discrimination.—*rapidi solis*. See on Ec. ii. 10.—*adurat*. See on v. 77.

94-99. Being about to quit the subject of ploughing, he adds a few words respecting the pulverising of the land under the fallowing system.—*rastris*, etc. *Our* way, after breaking a field, is to give it a good tearing up with a heavy harrow with iron teeth, drawn by two or more horses. The ancients, who were unacquainted with the harrow, and who did not employ horses in their agriculture, used to break the clods by manual labour with an implement called a *rastrum* or a *sarculum* (see Terms of Husbandry, s. v.) ; and then, to pulverise it, the men drew over it bush-harrows, nearly the same as we use, though of course lighter, as ours are drawn by horses. According to Holdsworth, this mode of tillage prevailed in Italy in the last century, and in some places it does so still.—*glebas inertes*, the inactive clods, namely those which had been turned up in the *proscission*, or breaking, and which of course were now lying unproductive.—*vimineas crates*, bush-harrows, as being made of bushes twisted together. See Terms of Husbandry.—*Flava Ceres*. The *Ξανθή Δημητῆρ* of Homer.—*ne quicquam spectat*. A litotes as usual, meaning that she regards him with great favour, and gives him an abundant crop.—97. *Et qui*. The *qui* here (it may not be needless to observe) is not different from the *qui* of v. 94, for it must be the same farmer who breaks the land and who cross-ploughs it. The process of which he now speaks is that of cross-ploughing, or cutting the land at right angles to the first ploughing.—*proscisso*

aequore, in the broken field. The Romans used the verb *proscindo*, where we employ *break*.—*quae suscitāt* (instead of *suscitavit*), which he has thrown up, sc. with the plough in the proscission.—*terga*. The *tergum* is the *gleba*, the sod which the plough raises in its progress: see Terms of Husbandry, v. aratio.—*in obliquum*, across, at right angles.—*Exercet*, tills by ploughing or otherwise. Cf. i. 220; Aen. vii. 798; x. 142. *Paterna rura bubus exercet suis*, Hor. Epod. 2, 3.—*imperat*, acts like a master, makes his land obey him.

100–117. Having completed his precepts respecting the previous tillage of the land, and supposing the corn to be sown, he goes on to tell what is further to be done, and begins with the kind of weather that the husbandman should pray for. This, he says, should be moderate rains in summer and a winter dry on the whole. He here gives the substance of an old agricultural verse, said by Macrobius (v. 20) to be contained in a book of old poems far more ancient than any of the works of the Latin poets; it runs thus: *Hiberno pulvere, verno luto, grandia farra, Camille, metes*.—*Humida solstitia*, a dripping summer: plur. for sing. When *solstitium* is used alone, it always denotes the summer-solstice; that of winter is called *bruma*. *Solstitium* is used for *aestas*, like *carina* for *navis*, etc.: see on Ec. vii. 47. Even in these northern regions the farmer wishes for a “dripping May;” and, what corresponds to the other part of the precept, we have a proverb, “A peck of March dust is worth a king’s ransom.”—*nullo*, etc., there is no kind of culture under which the rich corn-countries will yield such crops as under this genial influence of the skies.—*se jactat*, εὐχεται.—*Mysia*, a most fertile region of Asia Minor on the Hellespont, at the foot of the range of which Mount Gargarus was the most conspicuous point.—104. *Quid dicem*, sc. *de re*, meaning ‘I commend’.—*jacto qui*, etc., who, as soon as he has sown his seed, goes over his field and breaks all the remaining clods.—*cominus*, immediately, without any delay.—*Insequitur*, pursues, follows. The image which seems to have been in the poet’s mind was that of the Roman soldier throwing his *pilum*, and then pursuing and cutting down the flying foes.—*ruit*, throws down, levels. The

verb is here transitive. Cf. Aen. i. 35; xi. 211.—*male pinguis arenae*, of the too abundant clay. *Male*, when joined with an adjective, often denotes excess, with injury arising from it. Thus, Hor. C. i. 7, 25, *male dispar*; S. i. 3, 31, *male laxus*; S. i. 4, 66, *male raucus*. *Arena* is used for any kind of earthy matter: cf. iv. 291. Some interpret *male pinguis*, *non pinguis*, *sterilis*; for *male* expresses deficiency as well as excess, as in *male sanus* and *male parvus*, Hor. S. i. 3, 46.—*Deinde*, etc. Next (that is, if there should come no rain,) he irrigates his corn-fields artificially.—*satis inducit*, etc., leads the stream (whose waters follow as he opens the trench) on his fields. We cannot conceive what induced Forbiger to take *satis* as an adverb.—*Et cum*, etc. It would seem that he wished to indicate two modes of irrigating; the one, for fields in the level country, where, by means of a dam, the water of a stream is brought in over them; the other, for fields on a declivity, where the water is brought down on them from the springs near the summit. It may be, that his imitation of Homer caused him to make some confusion.—*aestuat*, ‘is quite in a heat’, as if it were an animated being.—*supercilio*, etc., from the brow of the hilly path (sc. of the water), i. e. from the brow of the hill whence the water runs. “*Tramites sunt convalles, quae de lateribus utrinque perviae limitant montes, quae solent etiam saltus nuncupari.*” *SERVIVS*. We have never met *trames* in this sense.—*Elicit*, entices. “*In aliquibus provinciis Elices appellantur sulci ampliores ad siccandos agros ducti.*” *SERVIVS*.—*scatebris*, with water. *Scatebra* is properly the gushing or bubbling of water: it is therefore a very appropriate term in this place.—111. *Quid*, sc. *dicam de eo*. Another practice, to let the cattle in to eat down the corn which is growing

-
- V. 108. Ὡς δ' ὅτ' ἀνὴρ ὀχετηγὸς ἀπὸ κρήνης μελανύδρου
 Ἄμ φυτὰ καὶ κήπους ὕδατος ῥόον ἡγεμονεύει
 Χερσὶ μάκελλαν ἔχων, ἀμάρης δ' ἐξ ἔχματα βάλλων·
 Τοῦ μὲν τε προρέοντος, ὑπὸ ψηφίδος ἅπασαι
 Ὀχλεῦνται· τὸ δέ τ' ὦκα κατειβόμενον κελαρύζει
 Χώρῳ ἐνὶ προαλεῖ, φθάνει δέ τε καὶ τὸν ἄγοντα.

too fast ; not too thick, for the effect of depasturing is to make it grow more densely.—*ne gravidis procumbat*, etc. The reason here assigned seems to be, lest it should come too early into ear, “lest the stalk should be bent too soon (*procumbat*) by the heavy ear.”—*Cum primum*, etc., as soon as the corn is sufficiently grown to make the surface of the ridges even. This seems to be the sense in which *sulcus* is here employed.—*quique*, sc. *quid dicam de eo*. Another process, that of draining the stagnant water off the corn-fields, by clearing out the furrows and opening drains.—*paludis*, of the pool, sing. for plur., the water lying in the furrows.—*bibula arena*, from the absorbing clay, sc. of the corn-fields : see on v. 105.—*incertis mensibus*, the spring months, when the weather is most uncertain.—*Exit*, overflows, goes out of its bed.—*Unde*, etc., whence, if the water is not drawn off before the sun begins to act on it, it might rot the plants.—*sudant*, as the water would be drawn up by the heat of the sun.—*lacunae* : these were what we call the furrows, i. e. the spaces between the ridges.

118–124. But those operations will not suffice to procure an abundant crop : the fields must be kept free from birds and other mischievous things. From the consideration of the constant care and toil to which the husbandman is thus condemned, the poet is naturally led to speak of the Golden Age, when such toil was not.—*hominumque boumque labores*, i. q. *homines bovesque laborantes*.—*nihil*. This is to be taken with *nec* of the preceding verse. *Nec nihil*, very much, greatly.—*improbis*. This word is probably a translation by the poets of the Greek ἀναίδης, which in Homer has a similar sense. *Probus* (probably, i. q. *probatas*) is what is approved, the ground of approbation being moderation, modesty, justice ; *improbis* is its contrary, and is therefore immoderate, unjust, destructive, and what is not approved. Cf. iii. 430 ; Aen. ii. 356 ; ix. 62 ; x. 727. Hence, in this place, *improbis anser* is the mischievous, destructive goose.—*anser*. We see no reason to suppose, with Voss and Forbiger, that it is the wild goose of which he is speaking. Surely no one ever saw wild-geese in a corn-field. The domestic goose, on the other hand, is really very injurious, and for exactly the reasons given by Palladius

in the passage (i. 30), which Voss quotes from him, and in which the critic might have seen that he was speaking of the tame goose. *Anser locis consitis inimicus est, quia sata et morsu laedit et stercore.* This notion of their dung being injurious is, as Martyn justly observes, a vulgar error.—*Strymoniae grues.* Cranes also injure the growing corn; though such is not, we believe, the case in this country. *Strymoniae* is an *epithet. ornans*, as they abounded about the river Strymon in Thrace.—*intuba.* The *intubum* is what *we* call chicory, or succory: see the Flora: its roots (*fibrae*) are very bitter. It is a favourite food of geese (Colum. viii. 14), and hence perhaps it is that the poet calls it injurious, as the geese in searching for it pull up the corn. But probably he gives it merely as an example, to show the necessity of weeding, of which he had not yet spoken.—*umbra*, sc. *arborum*. Cf. Ec. x. 76.—*Pater ipse.* *Pater* κατ' ἐξοχὴν is Jupiter. See below, vv. 283, 328, 353. For *ipse*, see on Ec. viii. 96. The Silver Age, in which toil began, was under Jupiter. For the Ages of the World, see Hesiod, Works, 109, *seq.*; Ovid, Met. i. 89, *seq.*; Mythology, p. 282.—*Movit*, moved, i. e. caused to be moved, as in all languages a person is said to do the thing that he causes to be done; as a farmer (to take an example from the matter in hand) will say, 'I will plough up, or I have ploughed up, such or such a field,' though he had only directed it to be done. Nay we have heard a man say he had eaten so many quarters of oats, meaning that he had given them to his horses to eat.—*curis*, with or by care, with anxiety. The anxiety of a farmer is well known.—*acuens*, etc., the same metaphor as *we* use when we speak of *sharpening* the intellect. Lucretius, whom Virgil so constantly follows, frequently speaks of the heart as the seat of thought, ex. gr. iv. 51; v. 1105.—*torpere veterno*, to grow torpid with sloth. *Veternus* (from *vetus*) denotes the inactivity and neglect, and hence the filth, often produced by old-age.—*sua regna*, mankind, over whom he ruled. It may perhaps mean the earth, which, if not tilled, would be covered with weeds and filth.

125-146. *Ante Jovem*, sc. in the time of Saturn, the Golden Age.—*signare*, to mark out the fields by boundary-stones,

trees, etc.—*limite*, by a boundary-line or fence.—*Fas erat*, was it the practice, custom.—*in medium quaerebant*, they brought everything into the common stock, there was no private property. Cf. iv. 157; Aen. xi. 335.—*liberius*, more liberally, or more freely, sc. than now.—*nullo poscente*, i. e. *cogente*. The lands without culture produced more then, than with it now.—129. *Ille*, etc., *he* gave, i. e. caused to have. *Addo* is simply *to give to*.—*atris*. Some kinds of serpents, such as the viper, are dark-coloured; but it is better to understand it, with Jacobs, *diris*, like *atra tigris*, iv. 407. The poet intimates, that in the Golden Age all beasts of prey and venomous reptiles had been innocuous. Milton thus represents them in Paradise.—*pontum moveri*, sc. *a ventis*, not by oars, etc., as the commencement of navigation is noticed below, v. 136.—*Mellaque*, etc. It was the opinion of the ancients that honey was a kind of dew (see on iv. 1), and that the bees gathered it off the leaves on which it lay. It was supposed to be so abundant in the golden time, that men gathered it as it dropped from the leaves; hence Jupiter is said to *shake it down*, so that they could get it no more in this manner.—*ignem removit*, alluding to the story of Prometheus.—*Et passim*, etc. In the Golden Age, it was believed, wine, milk, and oil ran in streams like water. Wine is mentioned here as an instance.—*repressit*, stopped, sc. in their founts; did not let them run any longer.—*Ut varias*, etc. The reason assigned, which is a benevolent one, is that the human mind, by being thrown on its own resources, might develope its powers.—*usus*, practice.—*meditando*, by meditating, planning; or by exercising itself. See on Ec. i. 2.—*extunderet*, might hammer out, as *we* say.—*et sulcis*, etc., and by (not in) furrows (i. e. by ploughing) might seek to have corn. One might have expected *ut*, but all the MSS. read *et*, which may here mean *for example*.—*frumenti herbam*, i. q. *frumentariam herbam*: see on Ec. v. 26.—*Ut silicis*, etc., ‘might strike out of stones the fire that lay concealed in them,’ was as it were thrust out of the way into them. We do not think, with the critics, that there is any reference here to v. 131.—*Tunc alnos*, etc., navigation then commenced in the formation of canoes for crossing rivers,

made out of the alders that grew on their banks.—*Navita*, etc. The further progress of navigation, when men ventured on the open sea and guided their course by the stars, to which they were necessarily led to give more attention. They therefore counted them, divided them into constellations, and gave them names, such as the following.—*Pleïadas*, etc. In imitation of Hesiod, he makes this word of four syllables; the last is long by arsis. The Pleïades are in the neck of Taurus, the Hyades in his hinder part: see Mythology, p. 464. Arctos is the Bear, into which Callisto, the daughter of Lycaon, was changed. Ib. p. 425.—*Tum laqueis*, etc., hunting and fowling were then invented: *laqueis*, in nets.—*fallere*, sc. *aves*.—*visco*, with bird-lime, which was made from the juice of the *viscus*, or mistletoe.—*et magnos*, etc.: see on Ec. x. 57.—*Atque alius*, etc., fishing was also invented, and was practised first in the rivers, and then in the sea.—*funda*. This was probably the net which may be seen still employed in the rivers and harbours of France and Italy: it is in form like a large landing-net, and has lead at the bottom to sink it; it is suspended from a pole, which is set at an angle of 45 degrees or less, in the stern of a boat, which is moored in one of the deepest parts of the river. The net is provided with bait, lowered into the water by means of a pulley-wheel at the end of the pole and let sink to the bottom; and after remaining there for some time (a quarter of an hour perhaps), it is slowly drawn up by pulling the cord that goes over the pulley.—*verberat*. This expresses the plash which the net makes when let fall on the water.—142. *Alta petens*, seeking the depths; because, as we have just observed, the net was used in the middle of the stream. In joining *alta petens* with the preceding verse, we have, with Voss, Wunderlich and Jahn, followed the punctuation of the Medicean MS. and the natural order of the words. There is however another interpretation, mentioned by Servius, and adopted by Heyne and Forbiger, which puts a stop after *amnem*, and joins *alta petens* with *pelagique*, etc. Wagner, who in his text had given the former, in the Quaest. Virg. xxxiv. 2. adopts the latter, giving a number of instances of what he considers a similar construction,

such as Aen. v. 442; xii. 508.: he therefore regards *pelago* as being added by way of epexegetis. But Jahn observes, that in that case it should be *pelagus*. For the employment of *altus* in the sense of *profundus*, applied to a river, see iv. 333; Ov. Met. v. 385; Tr. i. 8, 1; and in prose Caesar says (Bell. Civ. iii. 77) *altissimis fluminibus*.—142. *lina*, the drag-net, which is very long; or simply the fishing-lines.—143. *Tum*, sc. *venit in usum*, v. 145.—*ferri rigor*, i. q. *rigidum ferrum*; Lucretius has (i. 493) *auri rigorem*.—*atque*, and particularly. He gives a single instance of the implements that were then invented. This, as we shall see, is a frequent practice with our poet.—*argutae*, etc., the blade of the shrill saw.—*primi*, sc. *homines*, the men of the Golden Age; or rather, before that time: see on Ec. i. 46.—*Improbis*, persevering: see on v. 119.—*egestas*, want, especially of food. This leads the poet back to his subject.

147–159. *Prima Ceres*. The invention of agriculture was universally ascribed to this goddess.—*ferro*, i. e. *vomere*, *rastro*, *ligone*, etc.—*instituit*, taught.—*cum jam glandes*, etc. When the mast and arbutus-berries of the sacred wood (i. e. woods) began to fail. Heyne makes *silvae* the nom., and *glandes* and *arbuta* the accus., with *quoad* understood. The other interpretation seems far preferable. Woods were called sacred, as being dedicated to gods.—*Dodona*, i. e. the oaks of Dodona.—*labor*, annoyance, injury. Cf. v. 79, and ii. 343, 372.—151. *Esset*, the imperf. subj. of *edo*.—*robigo*, the blight or mildew. The Romans worshiped a deity named Robigus or Robigo, in order to avert it: see Ovid, Fast. iv. 905, *seq.* with our notes.—*segnis carduus*, the worthless, unproductive (sc. of food) thistle.—*horreret*, ‘would bristle up’, very descriptive of the thistle. The original meaning of *horreo* seems to have been *to bristle*, *to stand on end*; and, as the hair rises in terror, it came to signify *to fear*. Virgil often employs it in its original sense: see ii. 69, 142; Aen. xi. 602.—*segetes*, the corn.—*subit*, comes up in its stead.—*silva*. See on v. 76.—*nitentia culta*, answering to the *nitidae fruges* of Lucretius, i. 253.—*Infelix*, etc.: see on Ec. v. 37.—155. *Quod*. Heyne and Voss say this is *propter quod*, referring to ii. 425, where *hoc* is thus used;

but see on Ec. ix. 14.—*herbam*, the weeds: see v. 69. This is the reading of all the best MSS.; Heyne and Voss prefer the common one of *terram*, but Heyne manifestly misunderstood the poet in this place.—*insectabere*, as if they were noxious reptiles.—*ruris opaci*, of the shady trees.—*Falce premes*, cut away with the pruning-hook. *Premant Calena falce vitem*, Hor. C. i. 31, 9.—*umbram*, i. e. the branches that make the shade. *Umbram* is the reading of the Medicean and some of the best MSS., and of some of those of Servius. Heyne and Voss, to avoid the rime with *imbrem*, prefer the reading of *umbras*. We may however observe, that the arsis falls on the last syllable of *umbram* and the first of *imbrem*, so that there is no jingle: an attention to this circumstance will remove nearly all the supposed jingles from the Latin poets.—*frustra*, to no purpose, as you will have no corn of your own.—*Concussaque*, etc. ‘you will be obliged to live on the acorns which you will shake from the trees in the woods.’

160-175. Having brought the culture of corn thus far, he now stops to notice the principal implements with which the husbandman should provide himself.—*arma*, implements: see Aen. i. 177; v. 15; vi. 355.—*Quis sine*, i. q. *sine quibus*. *Quis* or *queis* is an old form of the dat. and abl.: see Ec. i. 73; Aen. i. 95; v. 511; vii. 570, and elsewhere. The preposition is frequently placed after the relative pronoun.—*potuere*, i. e. *posunt*: see on v. 49.—*Vomis*, etc., first of all the plough, wag-gons, etc.—*robur aratri*, i. e. *robustum aratrum*, like *rigor ferri*, v. 143. Here also he follows Lucretius, who has *robore saxi* (i. 881), and *robora ferri* (ii. 449).—*Tarda*, i. q. *tarde*, the adj. for the adv. in the usual manner.—*Eleusinae matris*, i. e. of Demeter or Ceres, who was chiefly worshiped at Eleusis in Attica. She is called Mater, either in allusion to her name Demeter, i. e. Mother Earth, or because Mater in the Roman religion was equivalent to goddess: see Mythology, p. 507.—164. *Tribulaque traheaeque*, implements for threshing out the corn.—*iniquo*, i. e. *non aequo*, not moderate, i. e. very heavy. The Romans used *aequus* and *justus* in the sense of moderation, as applied to material things; for what is moderate is just. For the description of all these implements and of the plough, which

we meet in *v.* 171, *seq.*, see Terms of Husbandry, *s. v.*—165. *Virgea*, etc. The baskets, etc. made of osier and other plants, which were of little cost or value as compared with the preceding implements. He calls them *supellex*, because they were kept in the farmhouse.—*Celei*, of Celeus, who entertained Ceres at Eleusis, and whom she taught agriculture.—*crates*, the bush-harrows: see *v.* 95. It appears from this that they were usually made of arbutus-boughs.—*mystica vannus Iacchi*, the fan used in the winnowing of corn. He calls it mystic because it was carried in the procession of the Eleusinian mysteries, in which Iacchus was the *πάρεδρος* of the goddess. He is not to be confounded with Bacchus, though Virgil seems to do it (*Ec.* vi. 15; vii. 51), for he was the son of Ceres; whence Lucretius says (*iv.* 1162), *At gemina et mammosa Ceres est ipsa ab Iaccho*, i. e. after having given birth to Iacchus.—*digna*, deserved, merited. Cf. *Ec.* v. 44; x. 10.—*divini*. The Greek *ῥίος*, the old Latin *dius*, in the sense of noble, excellent. Some say *divine*, as being the abode of the rural gods.

169. *Continuo*, first of all: see on *v.* 60. The first thing to be done in making a plough is to select a proper piece of elm for forming the curved part of it, named the *buris*. The poet would seem to say, that the elm as it grew was to be bent by main force into the requisite form, and possibly, ignorant as he practically was of agriculture, such may have been his meaning. But the thing is physically impossible; the utmost the ancient carpenter could have done was, as shipwrights do with regard to the timbers, as they are called, in a ship, to look out for a piece of wood which nature had brought as nearly as possible to the required form. *Flexa* may then signify *bent* by nature, and *magna vi* merely denote the labour of the carpenter in sawing and turning it into shape.—*curvi aratri*, of the curved part of the plough, i. e. the *buris*.—*Huic*, *sc. buri*.—*a stirpe*, from its upper end.—*protentus*, *sc. est*. This, we think, is simpler than, as is usually done, to supply *aptatur*; for the *temo* is not fitted on like the *aures* and *dentalia*.—*aures*, *sc. aptantur*.—*Caeditur*, etc. Here we have another difficulty: he seems to speak of cutting a piece of lime-wood for the yoke, of beech for we know not what, and a plough-handle of

we know not what wood. Martyn, who is followed by Voss, Manso, Wunderlich and Forbiger, would read *stivae* for *stivaque*, supposing the handle to be of beech; but this is contrary to all the MSS. Wagner, taking the meaning to be the same, regards *fagus stivaque* as a hendyadis; Jahn, who asserts this to be almost a solecism, agrees with those who, like Ruæus, think that the meaning is, that the yoke is to be either lime or beech, and the handle of some other wood. With these we agree, and think that the poet, who so frequently uses *que* in the sense of *ve*, may have done the same in this place, and hence all the difficulty.—*currus imos*, the bottom or under-part of the plough. He terms the plough *currus*, because it runs (*currit*), for the same reason that a carriage was so called. Wagner, following two MSS., reads *cursus*, but nothing would be gained by the change. Servius says, "*Currus dixit propter morem provinciae suae in qua aratra habent rotas quibus juvantur.*" Pliny (xviii. 18) says that the Gauls (Galliae) had added two little wheels to the plough; and it is the wheel-plough that is chiefly used in Lombardy at the present day. Still we think that the poet had only the ordinary plough in view.—*a tergo*, behind.—*torqueat*, may turn, i. e. incline to either side.—*Et suspensa*, etc. When the wood for making the plough had been cut, it was to be hung up in the farm-kitchen, where the smoke would have access to it, to season it before it was used. In this description of the plough, etc. Virgil evidently had Hesiod in view, whose plough we shall notice in the Terms of Husbandry.

176, 177. 'I can give you (i. e. Maecenas, or rather farmer,) many precepts handed down from our forefathers, if you do not think them beneath your attention.' The following are examples.

178-186. *Area*, the threshing-floor, which was a part of the field prepared for the purpose: see Varro, R. R. i. 51.—*cum primis*, sc. *rebus*, 'it is a matter of the greatest importance that,' etc.—*ingenti*, etc., is to be levelled with a heavy rolling-stone.—*Et vertenda*, etc., 'it is to be formed of tenacious clay, which must be well-kneaded in the hand.' This is a hysteron-proteron, as the floor must be made before it is rolled.—*creta*, chalk,

used for *argilla* or potter's clay, like *arena*, v. 105.—180. *Ne subeant*, etc. The reason why it is to be made thus solid is, that grass may not grow in it, and that it may not crack.—*pulvere victa*, overcome by the dust, i. e. by the heat of summer that makes dust.—*Tum*, i. e. *et tum*, and then (i. e. if the area cracks) mice and other vermin will settle in the fissures.—*illudant*, may play in, i. e. destroy; for what is sport to them is destructive to the farmer: see ii. 375.—*Saepe exiguus mus*, etc. 'Thus, for example, the little mouse (*exiguus*, epith. ornans) often makes her nest and collects her stock of grain under the floor.' The perf. is used here as an aorist.—*oculis capti*, blind, litt. taken in the eyes, like *mente captus*. The eyes of the mole are very small (like pinholes), their only use being to warn him of his coming into the light. The ancients therefore, who were not the most accurate of observers, regarded him as being totally blind. *Talpa* is here masc., like *dama*, iii. 539; Ec. viii. 28.—*bufo*, the toad: this word occurs nowhere else in the classics.—*et quae plurima*, οἶά τε πολλά.—*Curculio*, the weevil. This *larva* is well-known to be very destructive to corn and flour, but only in the granary. Even with us corn is not left long enough on the barn-floor to be attacked by it.—*populat*, ravages, it is so destructive.—*farris*, of *far*, i. e. of grain in general.—*inopi senectae*, for its needy old-age. By the old-age of the ant he can only mean the winter. Cf. Aen. iv. 403; Hor. S. i. 1, 33 seq. Aelian (N. A. ii. 25) gives a minute description of the manner in which the ants plunder the corn from the *area*, and he adds that they bore through the grains that they may not germinate. It is however all an error; the ants are carnivorous rather than granivorous: they have no store-houses, like bees; their chief food is the honey-dew, i. e. the sweet substance secreted by the insects named *aphides* or *blighters*, which they draw from the bodies of the insects themselves, which are therefore called their cows: they also extract the fluids from dead insects, lizards, etc., and from ripe fruit: they are torpid during the greater part of the winter.

187–192. The signs by which the goodness or badness of the future harvest may be prognosticated.—*Contemplator item*,

Observe. A formula taken as usual from Lucretius, who has, *contemplator enim cum solis lumina*, etc., ii. 113, and *contemplator enim cum...nubila*, etc., vi. 189.—*nux*, the almond, as Servius and the commentators in general understand it. This, as is well-known, is one of the earliest trees in flower, and it is entirely covered with blossoms. But *nux* alone always signifies the walnut, and the leaves of that tree are fragrant; we therefore think with Martyn that *nux* here also is the walnut.—*plurima*. This agrees with *nux*, and is not the plural of *plurimum* taken adverbially: see on Ec. vii. 60.—*Induet in florem*, ‘will be covered with blossom,’ litt. will give itself into blossom. *Induo* is *in-do*. The prose-writers on agriculture say, perhaps less correctly, *induere se flore*; for which form see iv. 142.—*et ramos*, etc., ‘and will bend its fragrant boughs’; a poetical way of saying (as Wagner observes) ‘its curved boughs will be fragrant.’ A bough is never bent by the weight of its leaves or blossoms.—*Si superant fetus*, ‘if it makes a great show of fruit,’ i. e. if a great number of the blossoms set, as the gardeners term it. There is no comparison instituted, “nam proprie superant abundant est.” *SERVIVS*.—*Magnaque*, etc., ‘there will be a very hot summer and a great threshing,’ i. e. an abundant harvest. According to Hoblyn, they say in the west of England, “When the nut sets well the corn kerns (fills) well.” In the north they say, “A haw year is a brow year,” from the hawthorn.—*At si luxuria*, etc., but should the tree, instead of fruit, only show leaves, the harvest will be a bad one.—*umbra*, the shade of the tree, which is denser (*exuberat*) the more leaves there are on it.—*Nequicquam*, etc., ‘you will thresh to little purpose the stalks, which have only chaff, not corn.’—*pinguis palea*, like *pinguia crura luto*, Juv. iii. 247; see also Hor. C. ii. 1, 29.—*teret area culmos*, i. q. *culmi terentur in area*.

193-196. Directions for macerating or steeping the seeds of the leguminous plants before they are sown: see Varro i. 57.—*Semina*, etc., ‘I have seen many farmers pickle their seed.’—*nitro*, the *νίτρον* (from *νίζω*), *nitrum*, of the ancients, was not our nitre; it was a mineral alkali, and was therefore used in washing.—*amurca*, ἀμόργη: see Terms of Husbandry, s. v.—195. *Grandior ut fetus*, etc. The reasons why the seeds were

pickled, namely that the produce might be greater, and that it might be more easily cooked. *Grandis* is perhaps to be taken here in the sense of abundant, as Columella seems to have understood it; for when quoting this passage (ii. 10) he substitutes *laetior* for *grandior*.—*siliquis fallacibus*, in the deceptive pods; for the pod is of the same size, whether the fruit be large or small.—196. *properata*, sc. *semina*. Instead of the adverb *properato*, *propere*, he uses the participle: but perhaps *propere* is to be taken in the sense of preparing, getting ready, with the idea of speed included: see on iv. 171.—*maderent*, with *ut* understood from v. 195, ‘they might be cooked.’ Thus Plautus (Men. ii. 2, 51), *Jam ergo haec maderunt faxo*, and (Ib. i. 3, 29) *madida*, i. q. *cocta*. Two writers in the Geoponics, Didymus (ii. 35) and Democritus (ii. 41), expressly direct that beans, etc. should be steeped for a day before they were sown in a solution of *nitron* in water, in order that they might be cooked more easily (ἵνα καλοὶ πρὸς τὴν ἐψησιν ὥσι): see also Theophrast. Hist. Pl. ii. 5. and Palladius, xii. 1.

197–203. But pickling the seed and selecting it one time will not suffice: the farmer must select his seed every year.—*spectata*, etc., examined with great labour and care.—*vis humana*, i. q. *homo*; a Græcism after Lucretius v. 208.—*Maxuma quaeque*, sc. *semina*.—*sic omnia fatis*, etc. From this slight matter the poet rises into a general reflection on how everything tends to decay, and requires constant care.—*ruere*, *referri*. These, the critics say, are the historic inf.; or, as Wagner terms it, the inf. absolute: see his Quaest. Virg. xxx. We think however that though prose-writers, as Sallust and Livy, may use the inf. for the imperf. indic., the same is not the case with poets, and that *sum*, *videor*, *incipio*, *soleo*, or some other verb is to be understood before these infinitives as in this place and Aen. iv. 422; xi. 821, *soleo*; so in Horace (C. iii. 16, 8), *fore enim tutum iter et patens*, sc. *norant*, as the scholiast observes): cf. Aen. i. 444.—*subigit*, urges up: cf. Aen. vi. 302; Lucr. ii. 193.—*Atque*, i. q. *statim*, say Gellius (x. 29) and Servius. We think they are nearly right. The signification of *atque* in this construction seems to be *and forthwith*, with at times, as here, a kind of pause before it. *Si in jus vocat atque eat*, XII. Tables; *Ille atque praecipis*

cum armis procidit ante proram, Liv. xxvi. 39; *Atque illud prono praeceps agitur decursu*, Catull. lxx. 23, which place our poet evidently had in view. Cf. Ec. vii. 7; Aen. iv. 663; vi. 160; vii. 29. We should make a pause after *remisit*, and understand, 'all his labour is undone,' or something of that kind. Wunderlich understands by *illum* the boat; *alveus*, the current.

204-207. The husbandman must attend to the rising and setting of the constellations as much as the sailor: he gives three of them as examples.—*Arcturi*. The principal star in Bootes, put here for the entire sign: see on v. 68.—*Haedorum*. The Kids are two stars in the arm of Auriga. This constellation, Pliny says (xviii. 28 and 31), rises on the 25th of April and 27th of September, and brings stormy weather.—*servandi*, i. q. *observandi*.—*Anguis*. This sign is situated between the two Bears near the north pole.—*in patriam*, i. e. *in Italiam*.—*vectis*, i. e. *qui vehuntur in navibus*.—*Pontus*, sc. *Euxinus*. This sea was very stormy, especially in the spring and autumn, the time when the above-named constellations rose.—*fauces Abydi*, the strait of the Hellespont. He calls it ostriferous, as it abounded with oysters. Ennius (following Archestratus, a Greek poet) says, *Mures sunt Aeni, ast aspra ostrea plurima Abydi*. Cf. Catull. xviii. 4. Oysters are still to be found there.—*tentantur*, are tried: see on Ec. i. 50.

208-230. The poet now specifies the times of sowing the various kinds of seeds.—*Libra*, the Balance, as the space between the signs of the Scorpion and the Virgin was named: see on v. 33.—*die* for *diei*, an old form of the gen. and dat. of the fifth declension: see Plaut. Amph. i. 1, 120; Poen. iv. 2, 68; Hor. C. iii. 7, 4; Ov. Met. iii. 341; vi. 506; vii. 728; Cic. Rosc. Amer. 45, 131; Sall. Jug. 21, 2; 52, 3; Tac. Ann. iii. 34. Gellius (ix. 14) says, that in a copy of this poem which was said to be Virgil's own autograph the reading was *dies*; and Wagner is inclined to regard this as the true reading, only taking it as an acc. plur., not a gen. sing. The final *s*, he says, may have been absorbed in consequence of the next word beginning with that letter.—*somni*, i. e. *noctis*, the effect for the cause.—*pares horas*. At the equinoxes (and he

here means the autumnal one) the day and night are each of twelve hours.—209. *Et medium*, etc., and equally divides the circle between light and shade, i. e. while the sun is passing through one half of his diurnal course (*orbem*) it is day, while through the other it is night.—210. *Exercete tauros*, i. e. plough the land for seed. *Tauros*, i. q. *boves*.—*hordea*: see on Ec. v. 36.—*Usque*, etc., until toward mid-winter. It is only in the Apennines that there is frost and snow in the early part of the winter; in the rest of Italy it is only the rain that impedes the husbandman. He calls the *bruma intractabilis*, because field-work cannot be done in it. By *bruma* we are to understand (like *solstitium*, v. 100) the time before and after the *bruma*. Barley here (like spelt, v. 101) seems to stand for all kinds of grain, for the agricultural writers direct *far* and wheat to be sown at this time. At the present day in Italy, barley is sown in the spring.—*extremum*. The difficulty which this term presented to Martyn may be perhaps best obviated by supposing that in Virgil's usual manner, though joined with *imbrem*, it really belongs to *brumae*, merely denoting that the *bruma* was at the end of the year. Pliny says expressly, *Hordeum nisi sit siccum ne serito*. The meaning of the poet then is, that barley might be sown even in December.—*Necnon*, etc., it is also time to sow flax- and poppy-seed. *Seges* is here used, with the ordinary poetic licence, for the seed. He calls the poppy *Cereal* as being sacred to the goddess Ceres, as she was said to have calmed her grief for the loss of her daughter by eating its seeds.—*jamdudum*, already, intimating haste.—*nubila pendent*, the clouds are suspended, do not yet come down in rain. The flax was sown all through October and November, the poppy in September and October. *We* sow flax only in the spring. The reason why we sow it and barley and beans so much later than is directed here, is on account of the severity of our winter, which only wheat, rye, and one kind of vetch can stand. Hence, as Martyn observes, may be explained Exod. ix. 31, 32: "And the flax and the barley was smitten, for the barley was in the ear, and the flax was bolled (in blossom). But the wheat and the spelt (not rye) were not smitten, for they were not grown up (were not yet

in ear).”—215. *Vere fabis satio*, etc., spring is the time for sowing beans, lucerne and millet. Varro and the other writers on agriculture say that beans should be sown in October or November.—*Medica*, sc. *herba*, ἡ Μηδικὴ (πόα), lucerne or Burgundy trefoil: it was so called as having been brought into Greece from Media, or rather the East. Columella (ii. 11) directs that it should be sown in April on land that had been ploughed up in the beginning of October, and left fallow all through the winter: hence the poet says *putres sulci*. It lasted ten years in the ground.—216. *milio venit annua cura*, ‘annual care comes to the millet’; because, contrary to the lucerne, it required to be sown every year.—*Candidus*, etc. The time for sowing millet is when the sun enters Taurus, i. e. in April; but how beautifully is this expressed! “When the gleaming bull with his gilded horns opens the year.” There are two allusions here, the latter of which has escaped the critics: the one is to a derivation of the name of the month in *aperit annum*; the other to the Roman Triumph in which milk-white oxen with gilded horns, which were afterwards offered in sacrifice to Jupiter on the Capitol, opened the procession: see Plut. Aemil. Paulus, 33.—*Canis*, Sirius, the dog-star. This star sets heliacally, i. e. is lost in the effulgence of the sun, a few days after he has entered Taurus. It is therefore said to give way (*cedere*) to this sign.—*adverso astro*, sc. *Tauro*, a dat.; for Taurus, from his position on the sphere, directs his horns, as it were, against Sirius. The poet here too had an image before his mind, namely that of a bull keeping off a dog.—219. *At si*, etc., ‘But if you till your ground with a view to wheat and spelt, your sowing should take place somewhat later.’—*robusta*, hardy.—*solis aristis*, bearded grain alone (i. e. wheat and spelt), as opposed to the beans, etc. of the preceding verses.—*Ante tibi*, etc., ‘Do not sow till the Pleiades and the Crown of Ariadne have set,’ i. e. not till after the middle of November. Pliny (ii. 47) and Didymus (Geopon. ii. 14) give the 11th of November (III Id.) as the time of the cosmic or morning setting of the Pleiades. According to Democritus and Didymus (Geopon. *ut sup.*), Ptolemy and Aetius, the Crown *sets* from the 15th of November to the 19th of Decem-

ber. As however Columella (xi. 2, 73), Pliny (xviii. 74) and Hyginus (Astron. 5) say that it *rises* in the beginning of October, it was considered by some that the poet had fallen here into an error, which they proposed to emend by making *decedat* signify depart from, sc. the sun, and thus mean *rise*. But this is contrary to the poet's usual employment of this verb: see v. 450; iv. 466; Ec. ii. 67.—222. *Gnosia stella*. Ariadne, whose crown was placed in the skies by Bacchus, was the daughter of Minos, king of Cnossus, in Crete. *Stella* is here i. q. *sidus*. The Crown is named *ardens*, or burning, on account of the brightness of the stars composing it, one of which is of the second magnitude.—*Invitæ terræ*, to the earth unwilling, as it were, to receive it, as conscious that she could not do it justice, as being sown too soon.—*properes credere*, for *credas*, to express more strongly his condemnation of the practice.—225. *Multi*, etc., ‘Many, no doubt, have begun (i. e. do begin, *aoristice*) their sowing before that time; but what has been the consequence?’ Columella says (xi. 2, 80), *Vetus est agriculturalum proverbium, Maturam sationem saepe decipere solere, seram nunquam quin mala sit*. Hoblyn notices an English adage, “It is better to sow out of temper than out of season.”—*Maiae*, i. e. *Pleiadum*, of whom Maia was one.—*vanis aristis*, with false lying ears; as containing no grains or small ones. For this sense of *vanus*, see Aen. i. 392.—*Si vero*, etc. But if you cultivate vetches, kidney-beans and lentils, you should begin when Bootes (Arcturus, v. 204) sets achronically, i. e. from the 29th of October to the 2nd of November, and continue your sowing even after the frosts have begun.—*vilem*, cheap; on account of their abundance.—*Pelusiaceæ*, i. e. Egyptian. Pelusium was a town at the mouth of the most eastern branch of the Nile. Egypt was famed for its lentils.—*sementem*, your sowing; acc. of *sementis*.

231–256. The poet, from the consideration of the uses of the celestial signs in directing the labours of the husbandman, is led to a splendid digression on the zodiac, the zones, and other subjects of astronomy.—*Idcirco*, etc. ‘Therefore, for this reason (i. e. the direction of the husbandman,) the golden sun governs his annual path, which is measured out into parts,

through twelve signs of the heavens.'—*orbem*, sc. *annuum*. See v. 209. *Annuus exactis completur mensibus orbis*, Aen. v. 46.—*duodena*, i. e. *duodecem*. Cf. Ec. viii. 73.—*mundi*. The Romans named the vault of heaven *mundus*: see Ec. iv. 9, 50. It may here be joined either with *orbem* or *astra*, or even with *sol*: the construction with *astra* seems the most natural.—*aureus sol*. Ennius (Ann. i. 109. ed. Spang.) has *simul aureus exoritur sol*.—233. *Quinque*, etc. The ancient geographers divided the meridian semicircle of the earth from north to south into 30 equal parts (each of 6 of our degrees), of which 15 were on each side of the equator, and these they again divided into three portions of unequal magnitude, thus forming five zones or belts. For 4 parts, or 24 degrees on each side of the Line (8 in all), formed what was named the Torrid Zone; while the succeeding 5 parts, or 30 degrees, i. e. from 24 to 54, commencing at the Tropic, formed a zone on each side of the Torrid Zone, which was called a Temperate Zone; and 6 parts, or 36 degrees, that is, from this zone to the Pole, formed a zone named Frigid. It was believed that the Temperate Zones alone were habitable; and as the progress of discovery led men northward of the 54th degree, two parts were taken from the Frigid and added to the Temperate Zones, which thus contained 7 parts, and extended to the 66th degree of latitude.—*rubens*, red. Voss thinks that he may have used *rubens* of the Torrid, and *caeruleus* of the Frigid Zones, because they were marked by these colours in the geographical tables, which he fancies is intimated by Claudian De R. P. i. 257. But Claudian most probably had this place of Virgil in view, and it seems more likely that these colours were suggested to the poet by nature.—235. *Quam circum extrema*, etc. These are the Frigid Zones, which he therefore calls extreme, or distant. The use of the word *circum* is not quite correct here, as the zones are parallel, not concentric, circles.—*trahuntur*, are drawn; taken perhaps from the act of describing a circle.—*Caerulea glacie*, with blue ice. *Caeruleus* is i. q. *caeluleus* (from *caelum*), the first *l* for euphony being changed into *r*. Its proper meaning is therefore *azure*, but it gradually came to signify all shades of blue: see Aen. v. 10.—*concretæ*. This

refers properly only to *glacie*, and not to *imbribus*, but liberties of this kind must be conceded to a poet. Again, as it is zones of heaven that he is speaking of (*v.* 233), the mention of ice is not quite appropriate.—*atris*. Rains are so called, as darkening the sky.—237. *mediam*, sc. *zonam*. The torrid zone.—*mortalibus aegris*, to wretched men, *δειλοῖσι βροτοῖσι*. Cf. Aen. ii. 268. *Primæ frugiferos fetus mortalibus aegris Dididerunt quondam praeclaro nomine Athenae*, Lucr. vi. 1.—238. *via secta per ambas*, sc. *zonas temperatas*, i. e. the Ecliptic, in which the earth really, the sun apparently, passes every year. *Per ambas* is between both; for as these zones begin at the Tropics, the sun can never enter them. *Per* has the same signification in *v.* 245. *Via secta* is, as usual, from Lucretius, who says (*v.* 273), *Qua via secta semel liquido pede detulit undas*.—239. *Obliquus*, etc. In which the oblique order of the signs might revolve. By *obliquus* is indicated the obliquity of the ecliptic, which cuts the equator at an angle of $23\frac{1}{2}$ degrees: but as the circle is immoveable, it is the sun, and not the signs, that revolves in it.—*Mundus*, the celestial vault, the visible heaven.—*Scythiam*. The whole North was thus denominated: see on Ec. i. 66.—*Rhipaeas arces*, the Rhipaeian mountains. *Arx* signifies any elevated point, as *Rhodopeiae arces*, iv. 461; *Parnasi arx*, Ov. Met. i. 467. The Rhipaeian mountains were supposed to be far away in the north; the Hyperboreans dwelt behind them: see Mythology, p. 34.—*arduus consurgit*, rises high, is elevated in the northern hemisphere.—241. *premitur*, is pressed down, sinks.—*devexus* (from *deveho*), carried down, inclined.—*Libyae in austros*, toward the south regions of Libya, i. e. in the southern hemisphere.—242. *Hic vertex*, this pole, sc. the northern. Πόλος (ἀ πολέω), or *vertex* (ἀ verito), is that which revolves, or that on which anything revolves.—*semper sublimis*, is always elevated, always over us, and therefore visible.—*at illum*, the other, the southern pole.—*Sub pedibus*, etc. According to the cosmology of the ancients (see Mythology, p. 90), the abode of the dead was within the earth: the southern hemisphere therefore, if below *us*, was below them. Styx, one of the rivers of Erebus, is put for the whole region.

Manes, in the Roman religion, were the departed spirits of men: he terms them *profundi* from their abode, which was deep within the earth. Wagner says that *sub pedibus* is *sub ped. nostris*, referring to Aen. iv. 491; vi. 256, but we think he is in error. *Sub pedibus* is merely below, under; he was led to employ this phrase by the personality of the *Manes*.—244. *Maximus hic*, etc. Here the huge Snake with sinuous bend glides along, like a river, around and between the two Bears. He says *around* and *between* the Bears, because it goes round the Lesser, and the Greater lies outside of it.—*metuentes tingi*, i. e. *non tinguntur*, they never set. Thus Horace has (C. ii. 2, 7), *penna metuente solvi*, i. e. *non solvenda*.—*ut perhibent*, as they say; for the southern hemisphere was unknown to the ancients. Virgil frequently uses this phrase. Cf. ii. 238; iv. 323, 507; Aen. iv. 179; viii. 135, 324.—*intempesta nox*, dark night, in which nothing can be done. Varro (L. L. vi. 7) says, “*Inter vesperuginem (vesperum) et jubar (phosphorum) dicta nox intempesta, ut in Bruto Cassii quod dicebat Lucretia: Nocte intempesta nostram devenit domum. Intempestam Aelius dicebat quom tempus agendi est nullum, quod alii concubium appellarunt, quod omnes fere tunc cubarunt; alii ab eo quod sileretur, silentium noctis.*”—248. *Semper*, etc. ‘And the darkness is always rendered dense by the night being drawn over it.’ This is little more than a repetition of the preceding verse, and would seem indebted for its origin to the necessity of introducing *semper*.—*Aut*, etc. The other and the true hypothesis is, that there was the same vicissitude of day and night there as here.—*Oriens*, sc. *Sol*. Cf. Aen. v. 739.—*adflavit*, has breathed, i. e. breathes. The light airs that precede the rising of the

V. 244. Τὰς δὲ δι’ ἀμφοτέρας, οἷη ποταμοῖο ἀπορρώξ,
 Εἰλεῖται, μέγα θαῦμα, ἐράκων, περὶ τ’ ἀμφὶ τ’ ἑαγὼς
 Μυρίος· αἱ δ’ ἄρα οἱ σπείρης ἐκάτερθε φύονται
 Ἄρκτοι κυανέου πεφυλαγμένοι ὠκεανοῖο.—Arat. Phaen. 45.

V. 249. Illi cum videant solem, nos sidera noctis
 Cernere, et alternis nobiscum tempora caeli
 Dividere et noctes pariles agitare diesque.—Lucr. i. 1064.

sun are poetically ascribed to the breathing of his horses. Perhaps he calls them panting (*anhelis*), as they had had no rest, but were coming up-hill from the Antipodes. On the chariot and horses of the Sun, see *Mythology*, p. 53.—251. *Illic sera*, etc. ‘There the ruddy evening kindles its late lights,’ i. e. the stars. The image appears to be taken from the lighting of lamps in a house at nightfall. In *v.* 461 we have *vesper serus* for the evening. *Vesper* here however may be, as some think, the evening-star, and *lumina* its own light; *rubens* is hardly an appropriate epithet for that brilliant star.—252. *Hinc*, etc. ‘From this regular progress of the sun through the zodiac we can foresee what kind of weather we are likely to have, and regulate the operations of agriculture and navigation’.—*tempestates*. We would not, with Heyne, understand this term of the four seasons, nor, with others, render it *storms*: it is rather the various kinds of weather, as is intimated by the following *dubio caelo*, in the changeable sky: see on *v.* 27.—*infidum marmor*, the treacherous sea. From its shining beneath the rays of the sun, like polished marble, Homer named the sea ἄλα μαρμαρέην. Ennius (*xiv.* 5. Spang.) and Lucretius (*ii.* 766) both used *marmor* for the sea.—*armatas*, ὠπλισμένας, rigged, fitted out.—*deducere*, to launch. The ancients drew their vessels up on the shore during the winter. Cf. *Hor.* *C.* i. 4, 1.—*Aut*, etc., ‘or to cut down timber in the woods.’ The pine, though much used in shipbuilding, seems here to mean timber in general. Instead of the adverb *tempestive*, in proper season, he uses the adjective agreeing with the substantive.—257. *Nec frustra*, etc. ‘This observation of the rising and setting of the signs and of the changes of the seasons is therefore not to no purpose,’ i. e. is very useful.—*Temporibus*, the seasons.—*parem*. He joins this adjective, in his usual manner, with *annum*, instead of *temporibus*; for it is the seasons, not the year, that are equal.

259–267. He now tells the husbandman how he may employ himself usefully in broken weather.—*Frigidus imber*, cold rain. The epithet seems to belong to rain in general, and not merely to that of winter, as is intimated by *si quando*, if at any time.—*properanda*, ‘which should be hurried through,’

and therefore probably be badly done.—*Maturare*, to prepare in time. For this difference between *properare* and *maturare*, see Gell. x. 11.—*datur*, sc. *occasio*, *licet*, you may.—*durum*, etc. For example, the ploughman takes his worn share to the forge and gets it pointed.—*procudit*, he hammers out, i. e. causes to be hammered out.—*cavat*, etc. Another hollows out troughs or bowls from the trunks of trees. The *lintres* were used in the vintage, Cato 11; Tibull. i. 5, 23. Or perhaps *lintres* may be taken in its original sense of *canoes*.—263. *Aut pecori*, etc., ‘or marks his sheep,’ which was done as with us, by putting on the owner’s name with hot pitch: Colum. xi. 2, 14 and 38; Calpurn. v. 84.—*numeros*, etc., ‘puts (as Servius explains it) tablets on the sacks or vessels which contain his corn, etc.,’ indicating the quantity contained in them. The verb *impressit*, we may observe, properly refers to *pecori signum*.—*Exacuunt alii*, etc., ‘others point stakes and forks’, to support their vines: see ii. 359; Colum. xi. 2.—*Atque*, etc., ‘and prepare willows for tying the vines’.—*Amerina*, epith. ornans. Ameria in Umbria, near the Tiber, was famous for its willows.—*Nunc*, etc., ‘now too is the time for making baskets of briars.’ The adjective *facilis* properly belongs to *virga*: see on v. 258.—*fiscina*. This was a basket into which the grapes were gathered: Cato 26. *Quod tu, mi gnate, quaeso ut in pectus tuum demittas, tanquam vindemiator in fiscinam* Naevius in *Andromache*.—*Nunc torrete*, etc. This roasting, or rather drying, of corn was probably equivalent to our kiln-drying, previous to grinding: it was used chiefly with spelt, millet, and panic, which, says Servius, “moli, nisi ante fuerint tosta, non possunt.” Even in a great part of England wheat is not kiln-dried.—*frangite saxo*, grind it: see Aen. i. 179; Lucr. i. 881.

268-275. *Quippe etiam*, etc. The connexion seems to be, ‘You should not be idle on wet days, for even on holidays some kinds of work are permitted.’—*Fas et jura*, divine and human laws, according to Servius.—*rivos deducere*, to draw off the water which had been let in (*inducta*) on meadows for the sake of irrigation.—*Religio*, i. e. religious scruple.—*vetuit*, an aorist.—*segeti*, etc., repair, stop up gaps in, the hedges or

fences of the corn-fields. "*Pontifices negant*," says Columella (ii. 22), "*segetem feriis saepiri debere*." *Saepire* therefore means, 'make a new fence;' as it was the pontifical rule that nothing new should be commenced on a holiday. "Ea die festo sine piaculo dicunt posse fieri quae supra terram sunt, vel quae omissa nocent, vel quae ad honorem deorum pertinent, et quidquid fieri sine institutione novi operis potest." **SERVIUS.** See a list of things that might be done in Columella, *ut supra*.—271. *avibus*, for birds of prey, or for those that injured the corn.—*incendere repres*. This is not among the cases given by Columella, and we must confess that we cannot see the reason of it. The commentators do not notice it. Perhaps the following remedy against blight in the vines given by Pliny (xviii. 29) may explain it: *Sarmenta aut palearum acervos, et evulsas herbas fruticesque per vineas camposque, cum timebis, incendito; fumus medebitur*.—*Balantum*, etc. *Pontifices vetant quoque lanarum causa lavari oves nisi propter medicinam*, Colum. *ut sup*. Hence the poet adds *fluvio salubri*, to show that it was only this last case that he meant. *Balantes*, the bleaters, was an onomatopœic name of sheep, already employed by Lucretius ii. 379; vi. 1130. The poet in using it here may, as Forbiger thinks, have alluded to the loud bleating of sheep when they are washed.—*Saepe oleo*, etc. Markets were also held on holidays (as they are still on Sundays in the south of Europe), at which the country-people could sell the produce of their farms or gardens.—*agitator aselli*, not the *asinarius* or ass-driver, but the peasant who thus employs his ass to carry his oil or his apples, pears, etc., to market.—*vilibus*, cheap or common. Cf. v. 227.—*lapidem incusum*, a mill-stone in which grooves are cut, that it may crush the corn more quickly and better. There is no authority for taking, as Heyne does, *incusus* as *non cusus*, *rudis*, *asper*: see above on v. 83.—*massam picis*, a lump of pitch, for marking his sheep, repairing his wooden vessels, etc.

276–286. *Ipsa dies*, etc. The days of the month, too, are, like those of the year, divided into two classes, as there are some of them on which it is not lucky to do any work. In this place the poet no doubt had Hesiod in view, but Pliny

(xviii. 32, 75) says he rather followed Democritus.—*alios*. This is masculine, though we have presently *quintam, septumam, nonam*. Sosp. Charisius (i. p. 18) says, “Sciamus pluraliter feminine *hae dies et has dies* non oportere nos dicere.” See Zumpt, § 86. Wunderlich aptly quotes Tibul. iii. 6, 62. *Venit post multos una serena dies*.—*dedit*, aorist.—277. *Felices operum*, i. e. lucky (or rather not unlucky) days.—*pallidus Orcus*, sc. *satus est*. *Orcus* is the Latin word answering to the Hades or Pluto of the Greeks, and is always a person, never a place. See Mythology, p. 551. He is called *pale* on account of the paleness of death.—*Eumenides*, the Furies. How strangely the poet seems to have misunderstood the passage of Hesiod which he was imitating! He actually confounds the Greek “*Opros* (*oath*)” with the Latin *Orcus*, and makes the Eumenides also be born on this day!—*Coeum Iapetumque*, the Titans, a part for the whole.—*creat*, i. e. *creavit*. Cf. Ec. vi. 30; viii. 45; Aen. ix. 266. This contraction of the praet. is frequent in Lucretius.—*Typhoea*. The two last syllables are contracted into one, like *Orphea*, Ec. vi. 30; see also Aen. vi. 33; x. 116. Typhoeus (Τυφώεϋς) was a monster with a hundred heads, the offspring of Earth and Tartarus, who was struck with a thunderbolt by Jupiter and buried under Mount Aetna.—280. *Et conjuratos*, etc. Though what the poet here tells was related by Homer (Od. xi. 304 seq.) of the Aloïdes, Otus and Ephialtes, we think it is the Giants he means, who were the children of Earth, while Neptune and Iphimedia were the parents of the Aloïdes. Elsewhere (Aen. vi. 582) he relates this act of the Aloïdes, and his memory may have played him false on the present occasion. We doubt if *conjurati* would have been used of only two.—*rescindere*, to tear down, as it were, the rampart of; as Aen. ix. 524.—281. *Ter sunt*, etc. The slow-

V. 277. Πέμπτας δ' ἐξαλέασθαι ἐπεὶ χαλεπαὶ τε καὶ αἰναί.

Ἐν πέμπτῃ γὰρ φασιν Ἐρινύας ἀμφιπολεῖν

Ὅρκον γεινόμενον τὸν Ἐρις τέκε πῆμ' ἐπιόρκους.

Hes. *Erg. 802.

V. 281. Ὅσσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν, αὐτὰρ ἐπ' Ὅσσην

Πήλιον εἰνόςφυλλον Ἴν' οὐρανὸς ἀμβατὸς εἶη.

Hom. Od. xi. 314.

ness of the movement in this and the preceding line is evidently intentional, in order to express the efforts of the brethren. The feet of *v.* 280 are, all but one, spondees, and in this verse the *i* in *conati* is not elided before *imponere*, and is long as being in arsis, while the *o* in *Pelio* is not elided, but is short, being in thesis.—282. *Scilicet* in this place, like *En!* is intended to arouse the attention of the reader.—*Pater*, Jupiter: see on *v.* 121.—*Septuma post decimam*. This may either mean, the tenth is lucky and next to it the seventh, and Hesiod has them both among his lucky days; or simply the seventeenth. We agree with Voss in taking it in the latter sense. He quotes Manilius, iv. 462, *Septima post decimam luctum et vicesima portat*, and *v.* 449, *Similis quoque tertia pars est Post decimam*.—285. *prencos*, caught, as they had been previously in some measure wild. Cf. iii. 207.—*licia telae addere*, to put threads on the loom, to commence weaving. The *tela* is the loom, the *licia* the *stamina*, *syfimen* or woof.—*nona fugae melior*, etc. The reason of this is not very plain. The ninth, it is said, because there is then some moonlight, is advantageous for a runaway-slave, as he can then see where he is going; while the dark would suit a thief much better.

287-296. But it is not mereiy in the day-time that the farmer has occupation; there are many things that are best done in the night.—*adeo*. This word, Forbiger says, like the Greek particle *γε*, adds emphasis to the word to which it is joined: but see on Ec. i. 12.—*gelida*, cold, as opposed to the day.—*se dedere*, aorist, allow themselves to be done, i. e. may be done.—*sole novo*, just as the sun is rising.—*Eous*, *ἑως*, sc. *ἀστήρ*, Lucifer, the morning-star; see Aen. iii. 588. *Te matutinus flentem conspexit Eous, Et flentem paullo vidit post Hesperus idem*, Cinna in Smyrna.—*stipulae*. The ancients in their reaping usually only cut off the heads of the corn, leaving the straw to be cut afterwards. See Terms of Husbandry.—

V. 284. κούρη δέ τε τετραὶς
 Μέσση, τῇ δέ τε μῆλα καὶ εἰλίποδας ἑλικας βοῦς,
 Καὶ κύνα καρχαρόδοντα καὶ οὐρήας ταλαεργούς
 Πρῆνεν ἐπὶ χεῖρα τιθείς.—Hes. "Erg. 794.

289. *arida prata*, upland meadows, as opposed to irriguous ones. The reason for this and the preceding precept is, that the dews of night and morn make the straw and grass resist the scythe. Our gardeners usually mow the short grass on pleasure-grounds early in the morning or in the evening for this reason.—*noctes*, the acc. plur. governed of *deficit*. Some read *noctis*, others *nocte*.—*lentus*, tough, i. e. that makes tough.—*Et quidam*, etc. The foregoing are the occupations of the summer-nights; the following belong to winter-nights.—*seros*, etc., sits up late by the light of the fire in winter. So we would understand it (and not by the light of the lamp), taking *ad luminis ignes* to be i. q. *ad lumen ignis*. We doubt if *ignes* is ever used of the flame of a lamp. Cf. ii. 432.—292. *faces inspicat*, points torches, i. e. makes them, as they were always brought to a point.—*Interea*, etc. While he is thus engaged, his wife is occupied with her loom; spinning and weaving being the chief occupations of domestic females in ancient times.—*cantu*, with singing. See Aen. vii. 12; Hom. Od. x. 221.—*solata*, i. q. *solans*: see on Ec. iii. 106.—*Arguto*, etc. He repeats this verse slightly altered, Aen. vii. 14. The *pecten* in a loom is the comb, or that part which drives up the warp or transverse thread every time the shuttle is thrown. As it makes a noise in the operation he calls it *argutus*—*Aut dulcis*, etc. Or else he boils down the must or new wine to the consistence of *sapa* or *defrutum* (see on iv. 268), skimming it with vine-leaves. This verse is hypermetric, the *em* in *humorem* being elided by the vowel with which the next commences.—*Vulcano*, fire: see Aen. vii. 77.—*undam trepidi aheni*, i. e. *undam trepidam aheni*, by the usual transposition.

297-310. He now passes to the day-time and the work to be done in it, namely, in summer-time, reaping and threshing.—*rubicunda Ceres*, the corn (i. e. wheat) that is growing brown. *Antequam ex toto grana indurescant, cum rubicundum colorem traxerunt messis facienda est*, Colum. ii. 21, 2. Ceres is put for corn, like Vulcanus for fire, v. 295.—*succiditur*, because in general only the heads were cut off.—*medio aestu*. These words have perplexed the commentators: their natural sense is *in the mid-day heat* of summer; but that is

not the time for reaping, though it is for threshing. Wagner says, "Hoc praecipitur videtur a poeta, ut messio fiat non ipso quidem medio die, ubi quiescebant messorum, sed per totum diem reliquum." Voss and Forbiger understand it in the same manner; yet it seems a strange way of saying that mid-day is not mid-day. We could almost suspect the poet of some inaccuracy of language in assigning the same time of the day to reaping and threshing. The precept in Theocritus (x. 50) is directly contrary to that of our poet: "Ἀρχεσθαι (sc. δεῖ) ἀμῶντας ἐγχειρομένῳ κορυδαλλῶ, Καὶ λήγειν εὐδοντος· ἐλινύσαι δὲ τὸ καῦμα, i. e. to work in the morning and evening, and rest in the heat of the day. Perhaps Virgil had in his mind the following passage of Catullus (lxiv. 355), *Namque velut densas prosternens cultor aristas Sole sub ardenti flaventia demetit arva*.—298. *Et medio*, etc. Here the precept is quite correct, for Theocritus (*ib.* 48) says, Σῖτον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον· Ἐκ καλῆμας ἄχυρον τελέθει ταμόσδε μάλιστα. This is still the practice in the South. Sismondi (*Essai sur l'Agriculture Toscane*, c. 12) tells us that "the country-people do not begin to thresh the corn till the sun is burning hot, that is, at that time of the year between seven and eight o'clock; and they complain greatly if he happens to be obscured by a cloud; for the hotter his rays, the easier is their work; the grain is rendered thereby more elastic, and detaches itself more freely from the hull."—*tostas*, dried, on account of the heat.—*terit area fruges*, i. e. *fruges teruntur in area*. Cf. v. 192.—*Nudus ara*, etc. The meaning of this is, 'Plough and sow in the spring and autumn, when you can go without your upper garments.' Thus the envoys of the Senate found Cincinnatus *nudum arantem*.—*hiems ignava colono*. The winter is the farmer's idle time. By *hiems* was understood the rainy season, of about a fortnight before and a fortnight after the *brumia*.—*Frigoribus*, i. e. *hieme*.—*parto*, what they have gained by their toil through the rest of the year.—*convivia curant*, they devote themselves to feasting.—*genialis*

V. 299. γυμνὸν σπείρειν, γυμνὸν δὲ βοιωτεῖν,
 Γυμνὸν δ' ἀμάαν.—Hes. *Erg. 391.

hiems. According to the Italian theology every man had his guardian spirit or Genius, which it is difficult to distinguish from himself. When therefore he indulged himself in feasting, etc., he was said to indulge his Genius, and whatever was connected with this indulgence was termed *genial*. See Mythology, p. 425.—303. *pressae*, deeply laden: Tibul. i. 3, 40.—*imposuere coronas*. It was the custom of the ancient sailors to put garlands on the poops of their ships when they came into port, especially after a long and hazardous voyage. This verse occurs again, Aen. iv. 418, where, as Probus very justly observed, it would be better away. There seems to be something wanting here; for in a comparison beginning with *As when*, we expect, after hearing what they have done, to hear what they do. Perhaps we are to understand *convivia curant* from v. 301.—305. *Sed tamen*, etc. Some work however may be done in the winter, such as gathering acorns and other mast and berries.—*stringere*, to gather. (*Olearum*) *quae manu stricta, melior ea quae digitis nudis legitur quam illa quae cum digitalibus*, Varro, R. R. i. 55. *Multi nigram vel albam myrti baccam destringunt*, Colum. xii. 38, 7. Forbiger says there is a difference between the construction with an inf. and that with the gen. of the gerund. “Constat enim in illa infinitivum subjecti, verbum *esse* merae copulae, substantivum denique praedicati munere fungi; in hoc vero substantivum esse subjectum sententiae, a quo pendeat genitivus objecti, et verbum *esse* continere praedicatum, ut v. c. *tempus est facere* significat: facere est tempestivum (i. e. this is the proper time to do); sed *tempus est faciendi* (sc. tempus faciendi-est)=suppetit tempus ad faciendum.”—306. *oleam*: see on ii. 519.—*eruenta myrta*, myrtle-berries with blood-red juice.—307. *Tum gruibus pedicas*. The crane was an article of luxury with the ancients, as with our ancestors of the middle-ages. These birds came to Italy in the winter, and were taken by means of spring-traps set in the water. Thus birds of prey are often taken in this country by means of the common rat-trap.—308. *Auritos*, long-eared, as is evident from the context. In Plautus it is simply *having ears*; but Afranius (*ap.* Macrob. vi. 5) used it either of an ass, or, as Macrobius seems to inti-

mate, of a hare. In the prologue to one of his plays he introduced Priapus saying, *Nam quod vulgo praedicant, Aurito me parente natum, non ita est.—figere damas.* Cf. Ec. ii. 29; viii. 28.—309. *Stuppea verbera*, the tow-thong, according to Voss. Heyne takes *verbera* in its ordinary sense of blows, and makes *stuppea verbera fundae* merely a paraphrasis of *funda*. *Balearis* is an epith. orn., as the people of the Balearic isles were famous for the use of the sling.—310. *glaciem*, etc. When the streams drive the masses of ice along to the sea, say the critics; but this only takes place in the thaw, which is surely not the time for hunting. *Trudo*, however, is simply to *push against*. Cf. iii. 373.

311–321. After summer and winter he goes on to speak of the weather in autumn and spring. Cf. Lucret. vi. 356.—*tempestates*, the storms of wind and rain.—*sidera*, the constellations, such as he had already noticed (*v.* 204), and whose rising and setting were regarded as the causes or indexes of these changes. Perhaps *temp. et sid.* is a hendyadis for *tempestates siderum*.—*brevior dies*, i. e. autumn, when the days begin to shorten.—*mollior aestas*, when the summer-heat is moderated.—*vel cum ruit*, etc., when spring comes down in rain, which he expresses by ‘the rain-bearing spring comes down.’ This is the proper sense of the verb *ruo*. Cf. *v.* 324; iii. 470; Aen. ii. 250; v. 695; viii. 524, etc. Voss renders *ruit*, ‘is ending’; and Wunderlich, ‘is hastening.’—314. *Spicea jam campis*, etc. That is, when the corn is shot out, as we say, and stands bristling in the fields: see on *v.* 151. We are to understand *vigilanda viris*.—*et cum*, etc. The next stage, after the ear has emerged from the sheath, is the formation of the grains in it, which at first are soft and milky (*lactentia*), and gradually swell (*turgent*) and grow solid.—*in viridi stipula*, on the green stalk; as *in Capitolio*, in Livy, is *on* (not *in*) the Capitol.—316. *Saepe ego*, etc. But these showers and storms of spring and autumn are nothing to what often occurs in the midst of summer itself, when reaping has commenced.—*et fragili*, etc., ‘and was reaping his barley,’ of which the straw is so brittle. For *stringere*, see on *v.* 305.—*Omnia ventorum*, etc., the winds rush into conflict from all quarters of the

heavens. In these cases the wind veers about so suddenly, that it seems as if it were blowing from several points at once. *Omnia*, as usual, belongs to *ventorum*.—319. *gravidam*, heavy, as being ripe; so *gravidam femina*.—*expulsam cruerent*, i. q. *expellerent erutam*, by a figure of which the poet makes frequent use. Wagner says that if “*gravidam segetem sublimem expulsam* cui horridiora videbuntur, is, si meminerit rem horridam et asperam h. l. describi, artem potius poetæ laudabit quam nitorem desiderabit.” But all this criticism falls away, when we observe that it is only in *gravidam* that the final *m* is pronounced by any one who reads Latin verse correctly.—*ita turbine nigro*, etc. In this place *hiems* is the storm, in general, *turbo* the whirlwind, which formed part of it; and the epithet *niger*, which belongs to the whole as indicating the gloom and darkness which attends it, is in the usual manner joined with *turbo*. Wagner says that *ita* is the Greek *εἴτα*, *tum*. Of this use of it Forbiger gives the following examples: *Dico, illum adolescentem, cum...sibi non pepercisset, aliquot dies aegrotasse, et ita esse mortuum*, Cic. Cluent. 60. *Ubi prima impedimenta nostri exercitus visa sunt, ita...subito omnibus copiis provolaverunt*, Caes. B. G. ii. 19.—*culmum stipulasque*. We cannot see any difference between these words; they both denote the barley-straw, and the metre is the probable cause of their being both employed.

322-334. But it is not merely wind that the husbandman has to dread in summer. There often come storms of rain and thunder also at that season.—*agmen aquarum*. He had perhaps in his mind the idea of an army on its march, which clouds charged with rain naturally suggest, as they come marching, as it were, up the sky. *Caelo* is a dat.—*foedam tempes-*

- V. 322. Ὡς δ' ὑπὸ λαίλαπι πᾶσα κελευνὴ βέβριθε χθῶν
 "Ἡματ' ὀπωρινῷ, ὅτε λαβρότατον χέει ὕδωρ
 Ζεὺς
 Τῶν δέ τε πάντες μὲν ποταμοὶ πλήθουσι ῥέοντες,
 Πολλὰς δὲ κλιτὺς τότ' ἀποτμήγουσι χαράδραι,
 Ἔς δ' ἄλλα πορφυρέην μέγала στενάχουσι ῥέουσai
 Ἐξ ὀρέων ἐπὶ κάρ' μινύθει δέ τε ἔργ' ἀνθρώπων.

Hom. Il. xvi. 384.

tatem, a state of the atmosphere foul (with dark rain).—323. *glomerant*, roll together, as clouds do previous to a storm.—*Collectæ ex alto nubes*. By *ex alto* we would, with Voss, understand *from the deep*, i. e. the sea; for the clouds which bear rain always ascend from the horizon. If, with Heyne, we take *ex alto* to be i. q. *ex caelo*, we can only say that the poet was not a very accurate observer of nature.—*ruit*, etc., the sky comes down, i. e. the rain descends in torrents: see on v. 313. The æther is the higher region of the sky.—*boum labores*, ἔργα βοῶν, Hes. "Erg. 46, the ploughed lands.—*fossæ*, the ditches of the corn-fields.—*cava flumina*. During the summer months in Italy there is very little water in the beds of most of the rivers, so that their channels may justly be called *hollow*, for they resemble a road running between two high banks.—327. *Cum sonitu*. As every one knows, who has witnessed the sudden rise of a stream from a heavy fall of rain.—*fretis spirantibus*. We must here take *freta* to be the inlets of the sea, where it rushes into the land. By *spiro* the poet understands (Cf. Aen. x. 291) the foaming and boiling-up of the water when driven against the land or the rocks. It differs little from *ferveo*, with which he here joins it; only it is more figurative, being taken from the hard breathing of a man when using great force.—328. *Ipse Pater*, Jupiter himself: see v. 121.—*media*, etc. Amid the night (i. e. the gloom) of those dark, heavy masses of clouds.—*corusca*. This adjective may be joined either with *fulmina* or with *dextra*. We agree with the critics, who connect it with the former.—*molitur*, plies. There is always an idea of effort, of difficulty to be overcome, implied in this verb.—*quo motu*, with which commotion of the atmosphere. Of this construction, in which a substantive, the idea of which is included in the antecedent, is joined with the relative, Forbiger gives the following instances from Sallust: *Statilius et Gabinius opportuna loca urbis incenderent, quo tumultu facilius aditus ad Consulem fieret*, Cat. 43. *Per idem tempus adversum Gallos male pugnatum; quo metu Italia omnis contremuerat*, Jug. 114.—329. *maxima terra*, γαῖα πέλωρη, Hes. Theog. 173.—*tremit*, etc. With the present are joined aorists in the usual manner.—*humilis pavor*. From the effect, that

makes humble.—332. *Aut Athon*, etc. Naming particular mountains, to make the description more picturesque. Athos is a mountain of Thrace, which advances into the Ægæan sea; Rhodope, a range in the same country; the Ceraunian mountains are in Epirus near the Adriatic. All the MSS. read *Athon*; the common reading is *Atho*.—*Dejicit*, casts down, i. e. a rock or fragment of them.—*ingeminant*, redouble, increase.—*Nunc nemora*, etc. The construction seems to be to this effect. The south winds (or rather the winds in general), which are attended by heavy rain, lash the woods and shores with furious gusts. We meet *venti plangunt* in Lucretius vi. 114. There is no authority for understanding, with Martyn and Heyne, *plangunt* as *plangorem edunt, resonant*.

335-350. The modes in which injuries of this kind may be averted, namely an accurate observation of the state of the weather and the motion of the planets, and a strict attention to the worship of the rural deities.—*menses et sidera*, a hendyadis for *mensium sidera*, i. e. *sidera regentia menses*, i. e. the signs of the zodiac, through which the sun passes, thus forming the months of the year. This means, ‘Attend to the calendars,’ which indicate the kind of weather to be expected in each month.—*serva*, i. q. *observa*.—*Frigida*, etc., ‘Attend also to the motion of the planets,’ to which great efficacy was ascribed in Virgil’s time, and almost down to our own days. He names, by way of example, two of the planets, that nearest to the sun, and that most remote from him. Saturn, on account of his distance and his consequent paleness, was regarded as *cold* and malignant.—*sese receptet*, betake himself to, or return to; as he always pursues the same course in the sky.—*ignis Cyllenius*, Mercury. Cyllene in Arcadia was the birthplace of this god.—*erret*. Mercury, from his proximity to the sun, appears, as seen from the earth, to be peculiarly erratic in his course.—338. *atque*, and in particular.—*annua sacra refer*, ‘celebrate the festival of the Ambarvalia in honour of great Ceres:’ (he also calls Pales *magna*, iii. 1). This festival was *annua*, as it returned every year; he therefore says *refer*, not *fer*.—*operatus*, i. e. *operans*. *Operari* is i. q. *sacrum facere*: see on Ec. iii. 77.—*sub casum*, i. e. *statim post casum*. The praep. *sub* applied

in this way to time, denotes immediately before or after. Cf. iii. 402; Aen. v. 394. The phrase is however not to be taken too strictly here, as what follows shows. This festival, in effect, did not take place till the end of April.—341. *mollissima*, mellow. The wine of course was that of the preceding year, which had grown mellow in the winter.—*Tum somni*, etc. This is another case of hendyadis; the meaning is, that it is then pleasant to sleep under the dense shades of the trees in the mountains.—343. *Cuncta*, etc. This is a description of the manner of celebrating the Ambarvalia.—*favos*, i. q. *mella*. This mixture of milk, honey and wine was probably poured on the flame of the altar.—*felix hostia*, i. e. a pure and proper victim, one acceptable to the gods; here probably a lamb, a calf, or a sucking-pig. It was led three times round the fields previous to being sacrificed.—*chorus et socii*, i. e. *chorus sociorum*.—*vocent in tecta*, pray her to come to their *villa*, and thus evince her favour by her presence. Cf. Hor. C. i. 30, 3.—*Neque ante*, etc. The critics all regard this as a description of another festival previous to harvest, noticed by Cato (134), in which a young pig was offered to Ceres, and incense and wine to Janus, Jupiter and Juno. We are however inclined to regard it simply as a continuation of the account of the Ambarvalia, the poet merely saying, ‘let no one cut his corn without having (i. e. till he has, *antequam*) celebrated that festival.’—*motus incompósitos*, rude, awkward country-dancing: see Hor. C. iii. 6, 21; Liv. vii. 2, 4.

351–355. Signs of the weather. In what follows, Virgil, as the reader will see, is under great obligation to Aratus; perhaps also to Theophrastus, who has left a work on this subject.—*haec*, sc. the things that follow, heat, rain and wind.—*Aestusque*. See on Ec. iv. 51.—*agentis*, bringing with them: see on Ec. viii. 17.—*menstrua*, that marks out the months, or that performs her course in a month.—*caderent*, fall, i. e. cease to blow.—*austri*, winds in general, one being placed for all.—*quid*, sc. *signum* the critics say; we however think that he means the various tokens of an approaching storm, which he proceeds to enumerate, such as the flights of birds, etc., which men learned by experience, *saepe videntes*.—*propius stabulis*,

in order that they might be able to drive them in quickly when the storm came on.

356-369. *Continuo*, αὐτίκα, immediately.—*freta ponti*, the surface of the sea: see on Ec. i. 61; it here means, the part more distant from the land.—*aridus fragor*, a dry crashing, produced by the breaking of dry withered boughs by the wind. Homer has αἶον ἄϋσεν, Il. xiii. 441, and καρφαλέον ἄϋσεν, ib. 409; and Lucretius (vi. 111), *aridus sonus*.—*Montibus*. The idea of the forests that clothe the mountains is included.—*aut*. By this disjunctive, which he uses frequently in this paragraph, we are not to understand an opposition, as if in the present case it were, either the more distant part of the sea will swell, or the billows will dash on the beach. The meaning is, that all these signs will occur, but that all may not happen to be observed. Thus, he means, you will see the sea swell, or, if you should not remark that, you will see the billows rolling to the shore.—*resonantia longe*, far-resounding, that may be heard at a great distance.—*misceri*, be mingled, sc. with the sea: for when the waves rush with force up on the shore, they mingle with the sand, shingle, weeds, and everything else that compose it. Cf. Aen. i. 124.—360. *Jam sibi*, etc. This is a difficult verse; the reading of the far greater part of the MSS. is *tum curvis*; but Wagner, Jahn and Forbiger prefer to follow those that read *tum a curvis*, saying that there is no example of *tempero* being followed by an abl. without a praep. If this be so, the structure of the verse is precisely parallel to the following passage of the Auct. ad Heren. iv. 18: *Qui in sermonibus et in conventu amicorum verum dixerit nunquam, eum sibi in concionibus credis a mendacio temperaturum?* The meaning then is, 'The waves then hardly refrain from injuring the ships,' i. e. the ships run great risk of being wrecked.—*mergi*. These are evidently the αἰθυιαί of Aratus (v. 187);

V. 356. Σῆμα δέ τοι ἀνέμοιο καὶ οἰδαίνουσα θάλασσα
Γιγνέσθω· καὶ μακρὸν ἐπ' αἰγιαλοὶ βοῶντες,
'Ακταὶ τ' εἰνάλιοι, ὅπότε εὐδαίῳ ἡχήσσαι
Γίγνονται, κορυφαί τε βοώμεναι οὐρεὸς ἄκραι.

Arat. Diosem. 177.

for so Pliny (x. 32) renders this word in Aristotle (H. A. v. 9). Martyn renders *mergus* 'cormorant,' and Voss, 'diver;' but neither of these birds, we believe, fly thus to land before a storm. The only bird to which this description will properly apply is the sea-gull (*Larus fuscus*, L.), which builds among rocks and on trees, as Aristotle (l. c.) and Pliny (l. c.) say, and haunts pools and marshes, as Ovid (Met. viii. 625) asserts. It however has not the long neck which this poet (*ib.* xi. 794) gives the *mergus*.—362. *Clamoremque ferunt*, i. e. *clamore se ferunt*. The screaming of the gulls, as they fly to the land to escape the storm, is a familiar sound to any one who has lived on the sea-coast.—*marinae fulicæ*. The coots, according to Martyn, who is followed by most interpreters. Hoblyn says, the *fulica* is the shag (*Pelicanus Carbo*, L.) or cormorant, and we think he is right; for Pliny (xi. 37, 44) says that the *fulica* has a crest, which is true of the cormorant, but not of the coot.—*In sicco ludunt*, sport on the beach, namely, they say, by flapping their wings to dry them.—*paludes*, the marshes. The poet now quits the coast, and the signs which it presents.—364. *ardea*, the heron. Aratus (v. 181) relates of the heron (ἑρωδιός) what Virgil tells of the *mergus*. The palm of accuracy must here be given to the Latin poet; for Aristotle says expressly (H. A. viii. 3) that the haunts of the heron are περὶ τὰς λίμνας καὶ τοὺς ποταμούς, and, though it seeks the beach in search of food, it does not go out to sea. With perhaps the exception of Ovid, the ancient poets were however not very solicitous about accuracy in these matters.—365. *Saepe*

V. 361. Καὶ ὃ' ἂν ἐπὶ ξηρὴν ὄτ' ἑρωδιὸς οὐ κατὰ κόσμον
 Ἐξ ἁλὸς ἔρχεται, φωνῇ περὶ πολλὰ λεληκώς,
 Κινυμένου κε θάλασσαν ὑπερφορέοι' ἀνέμοιοι.
 Καὶ ποτε καὶ κέπφοι, ὅπότε' εὐδαίιοι ποτέωνται,
 Ἀντία μερόντων ἀνέμων εἰληγὰ φέρονται.
 Πολλάκι δ' ἀγριάδες νῆσσοι, ἢ εἰν ὑλὶ δῖναι
 Αἰθναὶ χερσαῖα τινάσσονται πετρώγεσιν.

Arat. Diosem. 181.

V. 365. Καὶ διὰ νύκτα μέλαιναν ὄτ' ἀστέρες ἀίσσωσι
 Ταρφέα, τοὶ δ' ὅπιθεν ῥυμοὶ ὑπολευκαίνωνται,
 Δειδέχθαι κείνοισι αὐτὴν ὁδὸν ἐρχομένοιο
 Πνεύματος. Id. *ib.* 194.

etiam stellas, etc. Another sign of wind; what are called shooting stars, well-known meteors.—367. *a tergo*, behind them. For the motion of these meteors is so rapid, that the trace of their light remains on the retina of the eye after they have left the place whence it proceeded, and thus we see a line of light, instead of a succession of lucid points.—*Saepe levem*, etc. Another sign is, the seeing chaff and leaves dancing as they are whirled about by the gusts that precede the storm.—*caducas*, fallen: see Aen. vi. 481; Hor. C. iii. 4, 44. It also expresses about to fall: Aen. x. 622.—*Aut summa*, etc. Or the feathers that have dropped from the ducks and other water-fowl sport and play together, as it were, on the surface of the water.

370-392. The signs of approaching rain.—*At Boreae*, etc. Thunder, from whatever quarter of the heavens it comes, announces rain to a certainty. He names three winds for all, as Aen. i. 85, and elsewhere.—*Eurique*. See on Ec. iv. 51. This and the following *que* are i. q. *ve*.—*omnia plenis*, etc. All the fields swim (i. e. are flooded), the ditches being full, and therefore unable to carry off the water. *Flumina abundare ut facerent camposque natare*, Lucr. vi. 266.—*atque omnis navita*, etc. 'And every seaman on the deep takes in his dripping sails;' probably because the rain was accompanied by wind, for otherwise there would be no necessity for it.—*Nunquam imprudentibus*, etc. Rain never takes people unawares, such a variety of signs announce it. *Prudens* is i. q. *providens*.—374. *Aut illum*, etc. For example the cranes, when they perceive it coming, betake themselves for shelter to the valleys.—*Aëriæ*, flying high in the air, ἡέραι, Hom. Il. iii. 7. Aristotle (Hist. An. ix. 10) says that they fly high in order to have a wide prospect, and if they see clouds and storms coming, they de-

V. 368. Ἦδη καὶ πάπποι, λευκῆς γήρειον ἀκάνθης,
Σῆμ' ἐγένοντ' ἀνέμου, κωφῆς ἀλὸς ὀππότε πολλοὶ
Ἄκροι ἐπιπλείωσι, τὰ μὲν πάρος, ἄλλα δ' ὀπίσσω.

Arat. Diosem. 189.

V. 370. Αὐτὰρ ὅτ' ἐξ εὐροιο καὶ ἐκ νότου ἀστράπτῃσιν,
Ἄλλοτε δ' ἐκ ζεφύριοι, καὶ ἄλλοτε πὰρ βορέας,
Δὴ τότε τίς πελάγει ἐνι δειδίε ναυτίλος ἀνῆρ,
Μή μιν τῇ μετ' ἔχῃ πέλαγος, τῇ δ' ἐκ Διὸς ὕεωρ.—*Id. ib.* 201.

scend and keep quiet. Theophrastus also says, that if they keep on the wing it denotes fair weather, as they never do so unless they see that it will be fair.—375. *aut bucula*, etc. ‘or the heifer, looking up to the sky, snuffs in the air.’ *Bucula* (*metri gr.*) is i. q. *bos*. *Et boves caelum olfactantes*, Plin. xviii. 35.—*Aut arguta*, etc. ‘or the twittering swallow flies about the pools.’ The swallow is always observed to fly low before rain, because the flies and other insects, on which she feeds, keep at that time near the surface of the ground and the water.—378. *Et veterem*, etc. ‘and the frogs in the mud sing their old tune.’ Voss observes, that by using the verb *cecinerere*, (pronounced by the Romans *kekinere*) the poet wished to imitate the note of the frog, *βρεκεκεκεκὲξ κοᾶξ κοᾶξ*, as Aristophanes gives it. In *veterem querelam* most critics see an allusion to the change of the Lycian clowns into frogs by Latona; and Ovid, who relates that transformation (*Met.* vi. 316, *seq.*), says (376), *Quamvis sunt sub aqua sub aqua maledicere tentant*. Servius sees an allusion to Æsop’s fable of the frogs wanting a king. *Vetus* seems here to us to be just like our *old*, what is repeated in the same unvarying manner, as we speak of a person’s *old* story, *old* tune, etc. The original sense of *queror*

V. 375. Οὐδ’ ὑψοῦ γεράνων μακραί στίχες αὐτὰ κέλευθα
Τείνονται· στροφάδες δὲ παλιμπετὲς ἀπονέονται.

Arat. Diosem. 299.

Καὶ βόες ἤδη τοι πάρος ὕδατος ἐνδίοιο,
Οὐρανὸν εἰσανιδόντες, ἀπ’ αἰθέρος ὠσφρήσαντο.—*Id.* *ib.* 222.

Vv. 375–387. Tum liceat pelagi volucres tardaeque paludis
Cernere inexplcto studio certare lavandi;
Et velut insolitum pennis infundere rorem;
Aut arguta lacus circumvolitavit hirundo;
Et bos suspiciens caelum, mirabile visu,
Naribus aërium patulis decerpsit odorem;
Nec tenuis formica cavis non extulit ova.

Varro, Atacinus ap. Servium.

V. 377. Ἡ λίμνην περὶ δηθὰ χελιδόνες αἰσسونται,
Γαστέρι τύπτουσαι αὐτως εἰλυμένον ὕδωρ
Ἡ μᾶλλον δειλαὶ γενεαὶ, ὕδροισιν ὄνειαρ,
Αὐτόθεν ἐξ ὕδατος, πατέρες βοόωσι γυρίνων.

Arat. Diosem. 212.

(whence *querulus* and *quercla*) is not to lament, but to repeat over and over again in the same manner. Hence the Scholiast on this verse of Horace (Epod. 2, 26), *Queruntur in silvis aves*, says, *Veteres omnium animalium voces praeterquam hominis, querelam dicebant*.—379. *Saepius*, etc. Naturalists observe that it is the habit of the ants to bring out their eggs and lay them in the sun, and to take them in again at the approach of rain. Here however the very contrary seems to be asserted. Aratus and Varro Atacinus, as we may see, both give the same view, namely that the ant brings out her eggs at the approach of rain.—*tectis penetralibus*, her covered chamber.—*Angustum terens iter*. This, we think, can only be justly understood of the one narrow path in which the ants all pass backwards and forwards between their hole and any place whither they go: see Aen. iv. 402, *seq.* This may be observed in this country; in Italy we have often long stood gazing at the *nigrum agmen* as it moved in its narrow path, and thought of Virgil. It is however quite incongruous in the poet to represent (as we think he plainly does) the ants carrying their eggs to a distance from their home.—*bibit arcus*. It was the vulgar opinion in ancient times that the rainbow drew up water at its two extremities, which afterwards fell in rain. In Plautus (Curc. i. 2, 41), the slave, when he sees an old woman taking a long and hearty draught of wine, cries out, *Ecce autem bibit arcus! pluet, Credo, hercle hodie.—e pastu*, etc. Another sign of the approach of rain was the rooks returning early from feeding: see Excursus VI.—*agmine magno*. By using this word and *exercitus* in the next verse, he shows

V. 379. Καὶ κοίλης μύρμηκες ὄχης ἐξ ὤεα πάντα
Θᾶσσον ἀννέγκαντο. Arat. Diosem. 224.

V. 380. Ἡ διδύμη ἔζωσε διὰ μέγαν οὐρανὸν ἱρις.—Id. ib. 208.

V. 381. Δὴ ποτε καὶ γενεαὶ κοράκων, καὶ φῦλα κολιῶν,
Ἵδατος ἐρχομένοιο Διὸς παρὰ σῆμ' ἐγένοντο,
Φαινόμεναι ἀγεληδᾶ, καὶ ἱρήκεσσιν ὁμοῖον
Φθεγξάμενοι· καὶ πον κόρακες δίοις σταλαγμοὺς
Φωνῇ ἐμιμήσαντο σὺν ὕδατος ἐρχομένοιο·
Ἦ ποτε καὶ κρώξαντε βαρεῖν διοςάκι φωνῇ
Μακρὸν ἐπιρροίζουσι τιναζαμένοι πτερὰ πυκνά.—Id. ib. 231.

the great number of the rooks, and the closeness and order that they maintain in going from and returning to their camp in the trees.—382. *increpuit densis alis*. This expresses very accurately the noise that may be heard from the motion of the wings of the rooks as they fly along. This noise is termed by Coleridge *creaking*, from its sound.—383. *Jam*, etc. Another sign, the water-fowl washing themselves. The MSS. differ here; the Medicean and some others of the best reading *variae*, and this, it is evident from Servius, is the original reading, though he says *varias* is the true one, which alone, he adds, makes sense. Wagner however, followed by Forbiger, reads *variae*, which he says is a nom. absol., referring for examples to Corte on Sall. Jug. 30. The other reading he ascribes to Servius, or to some critic whom Servius followed. If we read *variae*, we must understand *eas* with *videas* in v. 387.—*quae Asia*, etc. The swans and other freshwater fowl. He names the Asian meads and the Caÿster in imitation of Homer. The Asian mead is a tract of land in Lydia, on the banks of the Caÿster, by whose waters it is often overflowed. Hence the poet says *dulcia stagna*, as its waters were fresh, in opposition to those of the sea in the preceding verse. The word *Asia* has the first vowel long, while in *Asia*, the name of a quarter of the world, it is short.—*rimantur*, search for their food. It is very exactly expressed by our word *rummage*.—*Certatim*, etc., vie with one another in flinging the water up over their heads and shoulders.—*rores*, like the Greek ἑρόσος and ἑέρση, for water.—386. *Nunc caput*, etc. Now holding their head to receive the coming wave. *Caput objectare*

V. 383. Πολλάκι λιμναῖαι ἢ εἰνάλιαι ὄρνιθες

Ἄπληστον κλύζονται ἐνιέμεναι ὑδάτεσσιν.

Arat. Diosem. 210.

Ἀσίῳ ἐν λειμῶνι, Καῦστρίῳ ἀμφὶ ῥέεθρα.—Hom. Il. ii. 461.

V. 386. Ἡ πον καὶ λακέρυζα παρ' ἡϊόνι προυχούσῃ

Χείματος ἀρχομένου χέρσῳ ὑπέκνψε κορώνῃ·

Ἡ πον καὶ ποταμοῖο ἐβάψατο μέχρι παρ' ἄκρους

Ὄμους ἐκ κεφαλῆς ἢ καὶ μάλα πᾶσα κολυμβᾷ,

Ἡ πολλὰ στρέφεται παρ' ὕδωρ παχέα κρώζουσα.

Arat. Diosem. 217.

periclis, Aen. ii. 751.—386. *nunc currere*, etc. Now running to meet the waves. It is evidently of the sea-fowl he is speaking in this place.—*incassum*. All to no purpose, as it were; for they are no sooner out of the water than they are in it again.—388. *Tum cornix improba*, the pertinacious raven: see on v.119.—*plena voce*, with deep, hoarse voice. She calls the rain, as it were, to come.—*Et sicca*, etc., ‘and slowly paces alone by herself along the dry beach,’ in expectation, as it were, of the food which the storm will bring in to her. Καὶ αἱ κορώναι δὲ νέμονται (sc. περὶ τὴν θάλατταν) ἀπτόμεναι τῶν ἐκπιπτόντων ζώων, Aristot. H. A. viii. 3. *Spatiat* expresses the stately, leisurely pace of the raven: see Aen. iv. 62. The alliteration in this verse is to be observed.—390. *Nec*, etc. Signs in the lamps.—*nocturna carpentes pensa*, spinning at night. A certain quantity of wool or flax was weighed out to each woman, which she was to spin in the day. *Carpentes*, because they drew it gradually from the distaff as they formed the thread.—*hiemem*, the storm of rain.—*testa ardente*, in the burning lamp. The ordinary lamps of the ancients (of which so many may be seen in collections) were made of potters’ earth.—*Scintillare*, sputter.—*putres fungos*, the thick snuff which gathers on the wick in consequence of the dampness of the surrounding air.

393-400. He now gives the signs of approaching fine weather, first negatively and then affirmatively. Following Aratus, as usual, by way of variety he notices the absence of the signs whose presence that poet makes indicative of foul weather.—*ex imbri*, after rain. Martyn adopted the reading of some inferior MSS., *eximbres*, an adjective which is nowhere to be met.—*soles*, sunny days. *Si numeres anno soles et nubila*

V. 388. Cornicum ut saecula vetusta
Corvorumque greges ubi aquam dicuntur et imbres
Poscere, et interdum ventos aurasque vocare.—Lucr. v. 1033.

V. 392. Ἡ λύχνοιο μύκητες ἀγείρωνται περὶ μύζαν,
Νύκτα κατὰ σκοτίην, μηδ' ἦν ὑπὸ χείματος ὄρη,
Δύκνων ἄλλοτε μὲν τε φάος κατὰ κόσμον ὀρώρη,
Ἄλλοτε δ' αἰσσωσιν ἀπὸ φλόγες, ἥτε κοῦφαι
Πομφόλυες. Arat. Diosem. 244.

toto, Ov. Tr. v. 8, 31.—*screna*, serene skies. Thus Lucretius, i. 1089, *caerulea caeli*.—395. *acies*. The *acies* is the edge, as one may say, of the star, which appears sharp and not blunt; for the air being free from vapour, it twinkles brightly.—*Nec fratris*, etc, ‘nor is the moon seen to rise beholden to her brother’s rays’. Cf. ii. 439. *Sed facies aderat nullis obnoxia gemmis*, Prop. i. 2, 21. Though the ablest natural philosophers followed Anaxagoras, in holding that the moon derived her light from the sun, there were others who maintained that she shone by her own light. Lucretius, whom our poet loved so much to follow, expresses himself in the following undecided terms (v. 575): *Lunaque sive notho fertur loca lumine lustrans, Sive suam proprio jactat de corpore lucem*. Virgil may have meant to express this last opinion, or rather to have united the two, supposing her to shine partly with native, partly with borrowed light, and the former to be the more brilliant. One however would have expected the light produced by the combined powers to have given greater lustre. Perhaps, as *aureus* was an epithet of the sun, his light may have been supposed to give a yellow tinge to the pure silvery rays of the moon. Wagner says, “Occidentis solis radii rutilant; hinc ita fratri obnoxia interdum est Luna ut ipsa rutillet.” Heyne says, “*Luna quae fratris radiis obnoxia est*,” as Aratus makes the brightness of the moon a cause of the blunting of the stars. But this interpretation is quite inadmissible. The sun and moon, whether Apollo and Diana or not, were regarded as brother and sister.—397. *Tenuia*, etc. These are light, thin clouds, white and glittering like fleeces of wool: we call them mares’-tails, and they announce rain. *Tenuia* is a proceleusmaticus, and it becomes a dactyl by giving the *u* its consonant sound (which was *w* rather than *v*). In like manner *ariete* becomes a dactyl, by pronouncing the *i* as *y*.—*Non tepidum*, etc. ‘The halcyons, or kingfishers, do not sit drying their wings on the rocks.’—*Dilectae Thetidi*, beloved of the sea-goddess Thetis;

V. 397. Πολλάκι δ' ἐρχομένων νετῶν νέφεα προπάροιθεν,
Οἷα μάλιστα πόκοισιν ἐοικότα ἰνδ' ἄλλονται.

Arat. Diosem. 206.

in allusion to the opinion of their hatching their young on the surface of the sea, which remained calm at that time. For the story of Ceyx and Halcyone, who were changed into these birds, see Ovid, *Met.* xi. 268, *seq.*; and *Mythology*, p. 319.—399.—*non ore solutos*, etc. Another sign of approaching storm is, to see the pigs carrying straw in their mouths in order to make a warm bed for themselves: as they toss the bundles about when getting the straw, he uses the verb *jactare*. He terms them *immundi*, from their love of wallowing in mire.

401-423. Having given the negative, he now proceeds to the positive signs of fine weather.—*At nebulae*, etc. The vapours leave the summits of the hills clear and visible, and fall down to the lower grounds. *Nebulae, e montibus descendentes, aut caelo cadentes, vel in vallibus sidentes, serenitatem promittunt*, Plin. xviii. 35, 88.—*Solis et occasum*, etc. The owl, whose hooting is usually represented as ominous of ill, now hoots in vain: no one minds her, when there are so many signs of fair weather. Perhaps it might be better to understand *nequicquam* simply as *non*, not at all.—404. *Apparet*, etc. Another sign is, the seeing the birds at their accustomed avocations in the air: he gives as an instance, the *Haliaeetus* or sea-eagle pursuing the *Ciris*, which he selects on account of its mythic origin: see on *Ec.* vi. 74.—*liquido aëre*, the clear sky: see *Excursus* on *Ec.* ii. 10.—406. *Quacunque illa*. The chase of a small bird by a bird of prey is very well depicted in these lines. In the last, that part of the chase is described where the greater bird, having missed his pounce, is obliged to soar into the air in order to make a second, and meantime the

V. 399. Ἀλκυόνες γλαυκαῖς Νηρηῖσι ταί τε μάλιστα
Ὀρνίχων ἐφίλαθεν. Theoc. vii. 59.

V. 401. Εἰ γέ μιν ἡερόεσσα παρέξ ὄρεος μεγάλοιο
Πυθμένα τείνηται νεφέλη, ἄκραι δὲ κολῶναι
Φαίνωνται καθαραί, μάλα κεν τόθ' ὑπεύσιος εἴης.
Arat. Diosem. 256.

V. 402. καὶ νυκτερίη γλαυξ
Ἦσυχον αἰεῖδουσα μαραινομένου χειμῶνος
Γινέσθω τοι σῆμα. Id. ib. 267.

smaller one escapes as fast as it can.—410. *Tum liquidas corvi*, etc. As the rooks, by hurrying home, announced rain, so their remaining at home, cawing and flying about their nests, is a sign of serene weather.—*liquidas voces*, clear notes.—*presso gutture*, because the compression of the larynx or windpipe causes the sound to be less deep and hollow.—*Inter se foliis strepitant*, ‘they make a rustle and a noise with one another amidst the leaves.’ Every one who has lived in the country must have observed this.—*revisere*, to review, to examine what state they are in after the storm; not to revisit, for they had, as Shakespeare says, “made wing to the rooky wood” before it began.—415. *Haud equidem credo*, etc. The poet now, in opposition to the Stoics, who held that there was a portion of the divine mind in all animated beings, attempts to explain these appearances on the principles of the Epicureans, who allowed only of matter and its modifications.—*aut rerum fato*, etc. ‘or a degree of foresight beyond the fate of nature,’ and which can therefore control it, as it were. Some join *rerum* with *prudentia*, and render *fato*, by fate.—*Verum*, etc. But the real fact is, that, as the atmosphere is condensed or rarefied, the organs and powers of animals are variously affected; in fine weather they become cheerful, in bad weather the reverse.—*tempestas*, the weather in general.—*mobilis humor*, the varying moisture.—*Juppiter uvidus*, etc. This is rendered, ‘Jupiter dripping with the south wind,’ as if he was affected by it. Might we not render it better, ‘the dripping Jupiter (i. e. *Jup. Pluvius*) condenses with the south wind (or with the wind in general) what had previously been rare; and then again he (*Jup.* but not *uvidus*) relaxes what was dense (but not by the south

V. 410. Καὶ κοράκες μῶνοι μὲν, ἐρημαῖοι βοῶντες
 Δισσάκεις. αὐτὰρ ἔπειτα μεταθρόα κεκλήγοντες
 Πλειότεροι δ' ἀγεληδὸν ἐπὴν κοίτοιο μέδωνται,
 Φωνῆς ἐμπλῆιοι, χαίρειν κέ τις ὠίσσοιτο,
 Οἷα τὰ μὲν, βοῶσι, λιγαινομένοισιν ὁμοῖα.
 Πολλὰ δὲ δεινδρείοιο περὶ φλόον, ἄλλοτ' ἐπ' αὐτὸν,
 Ἦχί τε κείουσιν καὶ ὑπότροποι ἀπτερύονται.

Arat. Diosem. 271.

wind).’ It is very frequent with Virgil to join with a noun an adj. which applies to one of the verbs it governs, but not to another.—420. *species*, the habits, disposition.—*nunc*, sc. *dum relaxat*.—*alios dum nubila ventus agebat*. As the verb is in the imperf., this is, we think, to be taken as a parenthesis, and refers to the previous condensation of the air, and confirms our interpretation of the passage.—*ille*, ‘that,’ i. e. that well-known, for he himself had not noticed it.—*ovantes gutture*: see v. 410.

424-437. The weather may also be predicted from the appearance of the sun and moon. He treats of the latter in the first place: he had in view Aratus Diosem. 46 *seq.*—*solem rapidum*: see on Ec. ii. 10.—*lunas sequentes ordine*, i. e., says Heyne, the phases of the moon which succeed one another regularly. The simpler interpretation seems to be, ‘the moons that regularly follow’ (sc. the sun in the ecliptic).—*crastina hora*, the next day. *Hora*, i. q. *dies*, part for whole.—*insidiis noctis*, etc. The critics do not seem to have noticed the metaphor here: it appears to us to be as follows: when an ambush was laid in war, all care was taken to remove objects of suspicion, that the enemy might be induced to enter it, and thus be taken. So the night is often in the early part clear and serene, but terminates in rain.—427. *revertentes*, etc. ‘When she begins (*primum*) to collect her returning light,’ i. e. when she begins to fill anew. He means the first three days of the moon.—428. *Si nigrum*, etc. ‘If she encloses dark air between her obscure horns (*cornu* for *cornibus*), there will be very heavy rain both on the land and the sea.’ The moon, as is well known, derives her light from the sun, and the further she recedes from him the more of it she receives: hence as she recedes she fills. But beside the illuminated portion, the remainder of her disc also receives some of the solar rays from the earth, and when the air is quite free from vapour, the whole of it may be seen, though very faintly illuminated, while when there is vapour in the air precursive of rain, only the strongly illuminated portion is visible, and the smaller part of that, the tips of the horns, is obscure. The appearance of the new moon in a sky free from vapour,

such as we have just described, is thus graphically depicted in the old Scottish ballad of Sir Patrick Spence:—

“ I saw the new moon late yestreen,
Wi’ the auld moon in her arm.”

Niger, we may observe, is merely *dark*.—430. *At si virgineum*, etc. ‘but if she pours a virgin blush over her countenance.’ *Virgineum* is an allusion to the virginity of Diana.—*suffuderit*. Because a blush is caused by the blood rushing from below to the surface of the skin.—*ore*, i. e. *in ore*. See iii. 439.—*vento*, from or with wind, when wind is near.—*Phoebe*, the moon. The Latin poets made this feminine, from Phoebus, a name of Apollo, which they gave to the sun. We do not think that they took it from the Titaness, the mother of Latona. He calls her *aurea*, probably in reference to the *rubor*. Horace (C. ii. 11, 10) and Propertius (i. 10, 8) use *rubra* of the moon simply in the sense of *bright*.—*ortu quarto*, ‘on the fourth day of her age.’—*auctor*, authority, what foretells or directs. Cf. Aen. v. 17.—*Pura*. This may refer to the sign of wind, and what follows to that of rain.—*exactum ad mensem*, ‘to the end of the month.’—*Votaque*, etc. It was the custom in ancient times, as it still is in Roman Catholic countries, for sailors when in danger to vow offerings, in the former to the gods, in the latter to the saints, if they should escape and reach the shore in safety: see Aen. xii. 764; Hor. C. i. 5, 13.—*Glaucø*, etc. This verse, as we are informed by Gellius (xiii. 26), and Macrobius (v. 17), is from the Greek of Parthenius, Γλαύκω καὶ Νήρει καὶ Ἰνώω Μελικέρτῃ. He has followed the metre of the original with its *hiatus* and diphthong short before a vowel. *Glaucø* | *et Pano|peæ et* | *Ino*. For these sea-deities, see Mythology, pp. 248, 249. Panopea or Panope was one of the Nereides.

438–449. The sun, both when rising and setting, will give

V. 438. Ἡελίοιο δέ τοι μελέτω ἑκάτερθεν ἰόντος
Ἡελίῳ καὶ μῦλλον εὐκότα σήματα κείται,
Ἀμφότερον δύνοντι καὶ ἐκ περάτης ἀνιόντι·
Μῆ οἱ ποικίλλοιτο νέον βάλλοντος ἀρούραϊς

signs of the weather: see Arat. Diosem. 90 seq.—*quae mane refert*, ‘those which he brings with him in the morning’ when he comes back to illuminate the world: hence he says *refert*. With the second *quae* we are to understand only the simple *fert*.—441. *Ille ubi nascentem*, etc. ‘when shrouded in a cloud he has varied his rising with spots,’ i. e. when he rises through clouds, portions of which appear on his disc. *Nascentem ortum* is so very unusual an expression, that some would read *orbem* here, and *ortu* in the next verse. But such is the reading of all the MSS. It is i. q. *se in ortu nascentem*.—*medioque refugerit orbe*. This expresses the *κοῖλος* of Aratus; the *concarvus* (sol) *oriens* of Pliny (xviii. 35, 78), when the centre of the disc is covered by the clouds and only its edge appears.—*urget*, i. e. *instat*, *ingruit*.—*ab alto*. As no one, we believe, ever perceived a wind to come down from the zenith, but always to blow from one of the lateral points, and as the south wind (*Notus*) comes over the sea to Italy, we are inclined to agree with those who render *ab alto*, ‘from the deep,’ like *per altum*, v. 456. At the same time we must recollect that our poet was not the most accurate of observers, and that he has elsewhere (Aen. i. 297) used *ab alto* for ‘from on high.’—*sinister*, pernicious. Cf. Aen. x. 110.—445. *sub lucem*, i. e. before sunrise.—*Diversi*, scattered.—*sese rumpent*, i. e. *erumpent*, Cf. iv. 368; Aen. xi. 548.—447. *Tithoni*, etc. Perhaps a little too epic for this place. The story of Tithonus, son of Laomedon king of Troy, whom this goddess carried off, must be known to every one: see Mythology, p. 63.—*croceum cubile*, on account of the yellow or orange colour of the eastern part of the horizon before sunrise in southern latitudes: “L’aurora già di vermiglia cominciava, appressandosi il sole, a divenir

Κύκλος, ὅτ’ εὐδίου κεχρημένος ἡματος εἴης,
Μηδέ τι σῆμα φέροι, φαίνοιτο δὲ λιτὸς ἀπάντη.

· · · · ·
‘Ἄλλ’ οὐχ ὅππότε κοῖλος ἐειδόμενος περιτέλλη,
Οὐδ’ ὅππότε ἀκτίνων, αἱ μὲν νότον, αἱ δὲ βορῆα
Σχιζόμεναι βάλλωσι, τὰ δ’ αὖ περὶ μέσσα φαείνη,
‘Ἄλλὰ πού ἢ ὑετοῖο ἐιέρχεται ἡ ἀνέμοιο.

Arat. Diosem. 87.

rancia," says Boccaccio.—448. *male*, hardly : see on v. 360.—*pampinus*, the foliage of the vine : see the Flora, s. v. *Vitis*.—*Tam multa*, etc. 'there will be such a tremendous shower of hail, as will appear by its rattling on the roofs of the houses.' It is well known what mischief hail does to a vineyard. Voss calls attention to the imitative harmony of the line.—450. *Hoc*, sc. 'what I am now going to tell you.'—*decidet*, sc. *sol*.—*Profuerit magis*, 'it will avail you more.' Aratus says the signs in the evening are more to be relied on than those in the morning. Perhaps the meaning is, It will avail more to attend to the following signs, as you can guard against the evils which they portend, than to those portending hail, against which there is no defence.—*nam—colores*. This is a parenthesis, though, as is frequently the case, it contains the substantive which the following adjectives qualify.—*errare*, as they fleet and vary.—*Caeruleus*, a dark leaden colour : see on v. 236.—*Euros*, wind in general.—454. *Sin maculae*, etc. 'But if, while it is thus glowing, dark spots should begin to mingle themselves with the red, then there will be a universal tempest of rain and wind.'—*inmiscerier*, a paragogic infin. pass. after the manner of Lucretius, like *accingier*, Aen. iv. 493, and *farier*, Aen. xi. 242.—*fervere*, be in commotion, from *fervo*, i. q. *ferveo*.—*per altum ire*, to go to sea. To make the picture more vivid, he subjoins a part of the preparation for putting to sea, the loosening of the rope by which the vessel was held.—458. *referetque*, etc. 'when he brings back the day, and buries it after he has brought it back,' i. e. at his rising and

V. 450. Ἑσπερίοις καὶ μᾶλλον ἀληθέα τεκμήραιοι

Ἑσπέρῳθεν γὰρ ὁμῶς σημαίνεται ἐμμενὲς αἰεΐ.—

Arat. Diosem. 158.

V. 453. Εἴ τι πον ἦ καὶ ἔρευθος ἐπιτρέχει, οἷα τε πολλὰ

Ἐλκομένων νεφέων ἐρυθραίνεται ἄλλοθεν ἄλλα·

Ἦ εἶπον μελανεῖ, καὶ σοι τὰ μὲν ὕδατος ἔστω

Σήματα μέλλοντος· τὰ δ' ἐρευθέα πάντ' ἀνέμοιο.

Εἴ γε μὲν ἀμφοτέροις ἄμυδις κεχρωσμένος εἴη,

Καὶ κεν ὕδωρ φορέοι, καὶ ὑπηνέμιος τανύοιτο.—*Id. ib.* 102.

V. 458. Εἴ δ' αὖτως καθαρὸν μιν ἔχοι βουλύσιος ὥρη,

Δύνοι δ' ἀνέφελος μαλακὴν ὑποδείελος αἰγλην,

Καὶ μὲν ἐπερχομένης ἡοῦς ἔθ' ὑπεύδιος εἴη.—*Id. ib.* 93.

setting: see on *vv.* 52 and 118.—*frustra terrebere*, ‘you need not fear;’ or, ‘your fear will be idle or vain.’—*claro aquilone*, ‘by the clear bright north-wind,’ i. e. that makes the skies clear and bright, *αἰθρηγενής*: see Mythology, p. 549. Or *clarus* may be clear-sounding, loud, *λίγυς*.—461. *Denique*, etc. In fine, the sun will tell what weather the close of eve brings with it, from what quarter of the sky the wind will chase the clouds, what rain the south-wind may be preparing.—*serenas nubes*, instead of *ser. ventus* or *ser. caelo*, is certainly a very bold expression.—*cogitet Auster*, ‘Auster (the wind-god) may be meditating.’—*falsum*, i. e. *vanum, fallacem, fallentem*. Voss, we think with some reason, regards *falsus* as the past part. of the verb *fallor* in the middle voice, in which case it may be used for the part. praes. We are to recollect that it is Sol, the sun-god, of whom the poet is speaking.—*caecos*, dark, secret. Thus *caecae fores*, Aen. ii. 453. It is probably in this sense that we call a *blind alley* one that is not pervious.—*tumultus*. By this word the Romans understood a war in Italy, that is a Cisalpine war; hence *tumultus Gallicus*.—*fraudem*, treason, treachery: see Aen. vi. 609.—*tumescere*, to swell, to begin to heave. The metaphor is taken from the sea, which swells as the wind increases before the storm: see ii. 479.—466. *Ille etiam*, etc. ‘Not only does he so in general, but he gave a particular proof when, after the murder of Caesar, he became so dark that the world feared an eternal night.’ It would seem from the prodigies about to be enumerated, that in the year of Caesar’s death there were volcanic eruptions and earthquakes similar to those which devastated Calabria in 1783, and which caused obscurity in the atmosphere of the whole of Europe for the greater part of that year. Modern astronomers, Wunderlich tells us, assert that there was an eclipse of the sun in the November of the year that Caesar was slain: this however is a matter of no importance; an eclipse, which is over in a few hours, would never account for the effects which not only poets but historians narrate: see Dion xlv. 17. Plutarch (Jul. Caes. 69) describes the phenomena of the atmosphere at that time in exact accordance with those of 1783.—*ferrugine*. This colour, according to Nonius,

is our *iron grey*, that of iron free from rust (*rubigo*), and hence it signifies *dark-blue*. Plautus (Mil. iv. 4, 42, 43,) gives this as the colour of a sailor's clothes, which seems therefore not to have varied from that time down to the present day. Elsewhere Virgil uses it to express the violet hue of the *hyacinthus* (iv. 183), and of a variety of purple (Aen. ix. 582; xi. 772). He also uses it of Charon's boat (Aen. vi. 303) in the sense of *dark*.—468. *Impia saecula*, the impious race, that perpetrated or witnessed the murder of Caesar. Or perhaps the expression is to be taken more generally. *Saecula*, or *saecla*, is a favourite term with Lucretius, ex. gr. i. 21; ii. 77; iii. 753. Our poet uses it again, v. 500, and Aen. i. 291.

469—488. He now enters on a splendid digression on the prodigies and wars which attended that fatal event, and, connecting them finely with his subject, he thus concludes the book on tillage. 'Though indeed,' says he, 'not only the sun, but all the other parts of nature, animate and inanimate, bore witness to the atrocity of that direful deed.'—*aequora ponti*: see v. 246.—*Obscoenae canes*. This is the reading of the Medicean MS.; the common reading is *obscoeni canes*. Virgil uses the fem. of this word also Aen. vi. 257; vii. 493. "Solent enim poetae in nominibus epicoenis femininum genus usurpare; v. Heins. ad Ov. Met. iii. 140." JAHN. The literal meaning of *obscoenus* (from *coenum*) is *filthy, begrimed with mire*. It may here be taken in this sense, but it is better to understand it as inauspicious, of ill omen, on account of *importunae* which follows.—*importunae*, "quae in alienum s. non opportunum tempus ruebant." SERVIUS; the owls and other nocturnal birds appearing in the daytime.—471. *Cyclopum in agros*. The Cyclopes of Homer had been localised at the foot of Aetna in Sicily.—*effervere*, to boil out.—*in agros*, over the fields.—*undantem*, bubbling up, like a pot of water on the fire.—*fornacibus*, i. e. the crater.—*liquefacta saxa*, the lava.—474. *Armorum sonitum*, etc. The appearance of the northern lights, which are often attended with a crackling sound.—*insolitatis*, etc. This may refer to the falling of avalanches; for the Alps are not subject to earthquakes.—476. *Vox quoque*, etc. This prodigy occurs more than once in the Roman

history, ex. gr. before the city was taken by the Gauls : Hist. of Rome, p. 115.—477. *simulacra*, etc. The shades of the departed. *Sed quaedam simulacra modis pallentia miris*, Lucr. i. 124.—*sub obscurum noctis*, before the night became quite dark.—*pecudes locutæ*, etc. This and the following prodigies occur continually in Livy : the sweating of the ivory and brass was of course owing to the moisture of the air.—481. *Proluit*, etc. The Po too overflowed its banks and deluged the surrounding plains. *Proluit*, washed away.—*vertice*, i. q. *vortice*, whirl.—*Fluviorum*. The anapaest here becomes a spondee by pronouncing *i* as *y* : see on *v.* 397.—*Tristibus*, etc. The ancients, as is well known, used to derive auguries of the future from the appearance of the *exta* (i. e. the *viscera*, the heart, lungs and liver) of the victim. The *fibrae* are said by Servius to be “*venas aliquas, quae si forte apparerent in visceribus, malum omen erat.*”—*Aut puteis*, etc. Of this prodigy we have met no mention anywhere else. Showers of blood are often related to have fallen.—*et altae*. This also was an ordinary prodigy.—487. *Non alias*, etc. Lightning or thunder in a clear sky was considered to be a prodigy : see Hor. C. i. 2, 3; 34, 5.—*Cometae* : see on Ec. ix. 46. Comets were even in modern times held to portend commotions in states. It is however probable that by *cometae* the poet meant meteors in general, for comets do not usually appear in numbers.

489-497. *Ergo*, ‘therefore,’ for these signs could not be without effect.—*paribus telis*, with like weapons, or, as Lucan expresses it (i. 6), *infestis obvia signis Signa, pares aquilas et pila minantia pilis*.—*iterum*. We would join this word with *concurrere*, not with *videre*, as many have done. In reading *v.* 490, it is better to place the caesura after *iterum* than after *acies*.—*indignum superis*, unworthy of the gods, unsuitable to their scheme of governing the world. Voss explains it, ‘nor was it in the eyes of the gods unworthy of our guilt.’—*Emathiam*. By this name we think Virgil here means Thessaly, as Lucan (i. 1) calls the scene of the battle of Pharsalia *Emathios campos*. Livy (xl. 3) says that Emathia was the ancient name of Paeonia. It came then to signify Macedonia,

and, as the ancient poets were by no means accurate or careful in their dealings with geography, we find it, as here, extended to Thessaly, which in its turn Lucan (x. 449) extends so as to include Mount Haemus. What Virgil means to express, we think, is this: 'the earth was fattened with our blood twice, once in Thessaly and again in Thrace.' At the same time we will not by any means pledge ourselves for the geographical accuracy of the poet's views.—*Haemi*, now called the Balkan. The plains of Haemus can only be a periphrasis for Thrace, as Philippi is far distant from that range.—493. *Scilicet*, etc. 'yea and there will come a time.' He thus connects this digression with his subject.—*molitus*, i. q. *moliens*: see on v. 206. Here however it may be taken in its proper sense, for he must have turned up the earth before he could see what it contained.—*pila*, the well-known weapons of the Roman legions: see Hist. of Rome, p. 171.—*Aut gravibus*, etc. 'Or, as he is breaking the ground with his heavy iron rake, he will strike it against the empty helm of some long since fallen warrior.'—*Grandia*, etc. 'And when with his plough or spade he opens the ground where some warrior lay, he will view the size of his bones with wonder.' It was the opinion of the ancients, at least of the poets, that the human race became of smaller dimensions in each succeeding age. See Hom. Il. i. 262; Hes. *Εργ.* 129; Aen. xii. 899. The poet here intimates that these discoveries would be made by a generation to whom the men of his own time would be as heroes in dimensions.

498–514. He concludes with prayers to the tutelar deities of Rome, that the younger Caesar may be enabled to avert the ruin of the empire, and give it both external and internal tranquillity.—*Di patrii*, *Indigetes*. We agree with those who think that by these two separate classes of gods are meant, the copula being omitted as in v. 6. The *di patrii* (πατρῶοι) are the protecting gods of the state, the *Di magni* as the Penates and Vesta; the *Indigetes* are the θεοὶ ἐγχώριοι, Lares, deified mortals, such as Aeneas and Romulus. He then, by a peculiar kind of epexegetis, names one of each class, viz. Vesta and Quirinus. In these cases the first of the single particular instances is always joined by a copula to the general denomination.

Cf. Aen. v. 240; vi. 831; viii. 698, etc.—*Tuscum*. The Tiber was called the Tuscan river, because it bounded Etruria from its source to its mouth.—*Palatia*. The Palatine hill, at the foot of which was the temple of Vesta, and on which Caesar resided.—*Hunc saltem*, etc., ‘this younger Caesar, at least;’ for the dictator had been murdered.—*saeclō*: see on v. 468.—*Satis*, etc. It was an opinion universally established in antiquity that the sins of the parents were visited on the children. This transmitted guilt, named *ἄγος*, *piaculum*, could only be removed by peculiar sacred rites performed by a man of pre-eminent sanctity. It seems further to be a condition that this person should not be one of the descendants of him who had sinned; and the Julian house, whom the poet wished to flatter, derived their lineage from Anchises, not from Laomedon. *Laomedontae* is an adjective denoting guilt; as Laomedon, by defrauding Hercules of the horses which he had promised him for delivering his daughter Hesione from the sea-monster, commenced the series of perjury which brought the divine wrath on Troy.—*Jam pridem*, etc.: see v. 24; Cf. Hor. C. i. 2, 45.—*triumphos*, i. e. honours; for he had not yet celebrated a triumph.—505. *ubi*, “i. e. *apud quos*.” HEYNE. Adverbs of place are frequently thus employed: it may however be taken as an adverb of time, *when*, and *est* be understood after *ullus* in v. 506.—*versum*, i. e. *confusum*.—*tot bella*, etc. He means, perhaps, the expeditions of Antonius against the Parthians, and of Caesar, by himself or his general Agrippa, against the Germans and Illyrians.—*facies*, forms, kinds.—*dignus*, suitable.—*squalent*, are gone to weeds.—*abductis*, taken away to serve as soldiers.—*rigidum*, straight, as opposed to *curvae*.—*conflantur*, are beaten into. *Flare* and *conflare* properly signify to melt metals, from the *blowing* of the bellows.—*Euphrates*, the Parthians: see Ec. i. 63.—*Vicinae*, etc. This is thought to refer to some commotions in Etruria, while Caesar was carrying on the war against Sex. Pompeius in Sicily; but perhaps it only means civil commotions in general.—*impius*, cruel, a usual sense of the word: see on Ec. i. 71.—512. *Ut cum*, etc. He illustrates this breaking loose, as it were, of the whole world by a simile taken from the chariot-races of the

Circus.—512. *carceribus*, the barriers, behind which the chariots stood ready to start as soon as they were let fall. The horses in the races during the Carnival at Rome at the present day are started in much the same manner.—*Addunt in spatia*. *Addunt*, ‘they give themselves to.’ *Sese* is to be repeated from the preceding line. The seven circuits of the Circus which the chariots were to make were termed *spatia*. *Agitatorum laetitia cum septimo spatio palmae adpropinquant*, Sen. Ep. 30, 11. The meaning therefore would seem to be, ‘they rush along the prescribed course, increasing in speed as they go.’ There is a variety of readings here, such as *in spatio*, *se in spatia*.—*retinacula*, i. e. *habenae*.—*audit*, obeys. To hear, for to obey, is found in many languages, in the Hebrew for example. *Equi frenato est auris in ore*, says Horace (Ep. i. 15, 13), when describing a restive horse.—*currus*, i. e. *equi*: Cf. iii. 91.

BOOK II.

ARGUMENT.

PROPOSITION and invocation, 1–8. Natural origin of trees, 9–12. Artificial modes of producing them, 22–34. Call to the husbandmen and to Maecenas, 35–46. Remarks on natural trees, 47–60. Modes of propagating trees, 61–72. Inoculation and grafting, 73–82. Various kinds of trees, particularly vines, 83–108. Different soils and regions suited to different trees, 109–135. Praises of Italy, 136–176. Various kinds of soils, 177–235. Modes of ascertaining the quality of the soil, 236–258. Mode of preparing a vineyard, 259–272. Mode of planting the vines, 273–287. Depth at which trees should be planted, 288–297. Miscellaneous precepts on planting, 288–314. Time of planting; eulogy of the Spring, 315–345. Further directions about planting, 346–353. Care of

the young vines, 354-370. Protection of the vines. Festival of Bacchus, 371-396. Culture of the vineyard, 397-419. Culture of the olive, 420-425. Culture and uses of other trees, 426-456. Advantages and praises of a country life, 456 to the end.

NOTES.

1-8. The proposition, with the invocation of Bacchus.—*Hactenus*, sc. *cecini*.—*Bacche*, i. e. the culture of the vine, over which Bacchus presided. We are perfectly aware (see Mythology, p. 217) that the domain of this god extended beyond the vineyard; but we think that Virgil in this place limited him to it.—*silvestria virgulta*, the woodland plants, such as forest-trees.—*prolem*, the offspring; perhaps because he intends to treat of the propagation of the olive.—*tarde crescentis*, slow-growing; for such the olive really is, particularly when raised from seed. Hesiod, as Pliny tells us (xv. 1), said that he that planted an olive rarely lived to gather its fruit; but this is an exaggeration.—*Huc*, sc. *veni*; from v. 7. The poet conceives himself to be in a region abounding in vines, and where the operations of the vintage are going on.—*pater*: see on i. 121. The notes of the commentators here and elsewhere show how little they understood the meaning of *pater* in the Roman theology.—4. *Lenaeae*. The Greeks gave this god the epithet of *ληναῖος*, from *ληνός*, *torcular*, the vinepress, or vat in which they trod the grapes.—*tibi*, for thee.—*pampineo auctumno*, with the viny autumn, i. e. with the grapes which autumn is yielding.—*gravidus*, like *proles*, v. 3; the metaphor being taken from the production of mankind. The final *us* is long, though before a vowel, as being in arsis.—6. *Floret*, blooms, in allusion to the various hues of the grapes and other fruits.—*vindemia*, the vintage, i. e. the expressed juice of the grapes.—*plenis labris*, in the full vessels. The *labra* were the vessels which received the liquor as it ran from the wine- or olive-press: see Cato 10; Colum. xii. 50, 10, 11.—*nudata*, etc. The poet, in his enthusiasm, represents himself and the god as entering the wine-press together and treading out the grapes. In the East (see

Isaiah, lxiii. 1-3), and in Greece and Italy, the grapes were trodden out by men with bare feet. In the Geoponics (vi. 11.) very minute directions are given about their keeping their feet clean. The practice still prevails in many parts of the south of Europe.—*S. dereptis*. This emendation of Heinsius, for which he had the support of a few MSS., has been received by Heyne, Wagner and Forbiger. Voss and Jahn retain the common reading, *direptis*: the latter has a note of five pages on the subject.—*cothurnis*. Bacchus was usually represented wearing the *cothurni* or hunting-buskins.

9-21. Some trees are produced by nature alone, others by the aid of human art.—*Principio*, to begin.—*Natura*. Here, as in *v.* 20, we would suppose a personification of nature. Heyne gives the sense thus: “*arborum nascentium natura, ratio, est varia*.”—*nullis*, etc. The gen. of *homo* is here used instead of the abl. Thus Tacitus (Germ. 43), *nullo hostium sustinente*.—*Sponte sua*, αὐτομάτως. This is opposed to what follows of trees produced by large seeds; those of the plants here enumerated being small and hardly visible: see Varro, R. R. i. 40.—*campos*, etc., i. e. they grow on the plains and on the banks of rivers.—*molle*, flexible; equivalent to the following *lentae*.—*glauca*, etc.: descriptive of the pale green of the leaves of the willow. For all these plants, see the Flora.—*salicta*, i. e. *saliceta*, for *salices*.—14. *posito*, i. q. *deposito*, i. e. *deciso*, fallen. For this sense of *ponere*, see *vv.* 403, 521.—*nemorum*, of trees; like *silvarum*, *v.* 26.—*Jovi*, for Jupiter, that is, sacred to him.—*habitaë oracula*, held to be oracles, sc. at Dodona. For these trees also, see the Flora.—17. *Pullulat*, etc., ‘a dense crop of suckers grows up.’ This is the case when, as in the trees here mentioned, the roots instead of going down run along the ground near the surface. These are of course the most injurious to the soil, and nothing therefore can be worse than the planting thick hedge-rows of elms, as is done in many parts of England. Cato (51) calls suckers *pulli*, and Pliny (xvii. 10) *pulluli*, likening them to the young of animals.—*Parnasia laurus*, the Parnasian bay, either as sacred to Apollo, or because, as Pliny says (xv. 30), it attains to great perfection on Mount Parnasus.—*se subjicit*: see Ec.

x. 74.—20. *Hos Natura*, etc., ‘these (viz. *sponte*, by seed, by suckers) are the ways given by Nature,’ i. e. the natural ones. In these ways the shrubs and the forest-trees propagate themselves and flourish.

22-34. The artificial modes of propagation. For these, see Terms of Husbandry.—*Sunt alii*, sc. *modi*, v. 20.—*usus*, experience: cf. i. 133.—*via*, on its way, as it advanced.—*Hic plantas*, etc., propagation by planting out the suckers.—*abscindens*, i. q. *avellens*. Some MSS. read *abscidens*, but that would give quite an erroneous idea, for *scidere* is to cut with a knife, etc., and suckers are pulled up, while *scindere* is merely to separate anything forcibly.—*tenero de corpore*. Either the poet here, as elsewhere, takes the liberty of joining the adj. with the subst., to which it does not properly belong, or he means the root in opposition to the trunk, which was hardened by exposure to the air.—*sulcis*, the holes or trenches dug to receive them.—*hic stirpes*, etc. A second mode, that of planting pieces cut off the trees. It was chiefly the olive that was propagated in this manner. *Stirpes*, *sudes* and *valli* all mean the same thing, the pieces cut from the parent stock.—*Quadrifidas*, cleft in four.—*acuto robore*, with its end pointed.—26. *Silvarum*, etc. A third method, by layers. *Silvae*, trees: see v. 15.—*plantaria*, i. q. *plantas*.—*sua terra*, in their own soil, i. e. that in which the parent plant is growing.—28. *Nil radicis*, etc. The fourth method, by cuttings. These, unlike the first and third kind, require no root.—*putator*, the pruner or gardener. It may be simply the person who makes the cuttings.—*referens*, bringing home with him: see i. 275. Heyne takes *referens mandare* to be simply *mandare*.—*sumum cacumen*, a shoot taken from the upper part of the tree, i. e. its branches. There is probably an opposition intended to the suckers of v. 23.—30. *Quin et*, etc. A fifth method, by planting merely cleft pieces of the trunk, as in the case of olives, myrtles, mulberries and others.—31. *Truditur*, pushes itself, a mid. voice: it may however be taken passively.—*e sicco ligno*, from the dry wood. Pliny (xvi. 84) tells us that olive-wood wrought and made into hinges for doors has been known to sprout when left some time without being moved. Voss,

by *siccum lignum*, would understand the trunk as opposed to the root and branches.—32. *Et saepe*, etc. The sixth and last method, that of grafting.—*impune*, without detriment.—*Vertere*, sc. *se*.—*mutatam*, changing its nature.—*prunis*, etc. It is doubtful whether he means here that the cornel was grafted on the plum, or the plum on the cornel. Martyn, followed by Jahn and Forbiger, maintains the former; but to this it is objected, that our poet himself (Aen. iii. 649) speaks with contempt of the cornel, which Homer (Od. v. 241) and Columella (x. 15) describe as only food for swine; and it is therefore hardly likely that the Romans, however capricious their taste might be, would go to the trouble of grafting it. The only objection to the other interpretation is, that *corna* would be used for *cornos*; but, as Wunderlich observes, the poet a little further on (v. 426) uses *poma* for *pomi*. We adopt this interpretation.—*lapidosa*, as having a large stone.—*rubescere*. This term may be used in speaking of the purple plum, which is red before it ripens.

35–46. Since then art can do so much, there is every inducement for country-gentlemen to pay their attention to the cultivation of trees. He calls on them in general, and on Maecenas in particular, to attend to his precepts.—*generatim*, according to their kinds.—*terrae*, the lands.—*Juvat*, etc. Even mountains may be made productive. Ismarus in Thrace bears vines, and Taburnus in Samnium is famed for its olives. *Juvat*, it is profitable.—*Ismarus*: see Ec. vi. 30.—39. *decurre*. The metaphor here is taken from navigation, and not from the chariot-races of the Circus.—*laborem*, course or task.—*volans*, running before the wind. Some MSS. read *volens*.—*pelago* (dat.), on the sea.—*da vela*, set sail, as Aen. ii. 136; not “fave canenti,” as Heyne explains it.—42. *cuncta*, the whole science of the planting and cultivation of trees.—*opto*, i. e. *velo*: cf. Aen. i. 76.—*primi litoris*, the first part (i. e. the edge) of the shore. The adj. seems properly to belong to

V. 42. Πληθὺν δ' οὐκ ἄν ἐγὼ μνησέσμαι, οὐδ' ὀνομήνω·

Οὐδ' εἴ μοι δέκα μὲν γλῶσσαι, δέκα δὲ στόματ' εἶεν,

Φωνὴ δ' ἄρρηκτος, χάλκεον δέ μοι ἦτορ ἐνείη.—Hom. Il. ii. 488.

oram. This, by the way, hardly accords with the bold course intimated in *v.* 41.—*In manibus terrae*, ‘the shore is at hand’; we shall run no risk.—*carmine ficto*, by a poem on a mythic subject, such as were then in vogue: see *iii.* 4.—*per ambages et longa exorsa*. He thus designates the length of those poems and the involution of their plots.

47-60. He treats here of the culture of the trees and plants above noticed as growing spontaneously.—*in luminis oras*. So the Medicean MS. reads, and the phrase is of frequent occurrence in Ennius and Lucretius. The common reading is *in luminis auras*, which is every way inferior. *In luminis oras* is ‘into the confines of light,’ and is most properly used of a child issuing from the womb, or a plant from the ground.—*laeta*, healthy: see on *i.* 1.—*natura*, natural power and energy.—*subest*, is under, is in.—*Tamen*, etc. ‘these however may be improved and made to bear by grafting or by transplanting.’—*mutata*, removed.—*subactis*, well-dug, in which the earth is loosened and, as it were, subdued.—*artis*, uses, whether to bear or to yield foliage or timber. The former is effected by grafting, the latter by transplanting.—*voces sequuntur*. Animating as usual, he makes the trees hear the voice of their master and follow him whither he calls them.—53. *sterilis*, sc. *arbos*, from *v.* 57. We have already had occasion to notice this practice of understanding with an adj. or pron. the subst. which follows at some distance.—*stirpibus ab imis*, from the ground about the bottom of the trunk. It is a sucker.—*digesta*, planted out. In this case the plants were set in regular order; hence he says *digesta*.—*altae*. It is, we think, better to join this adj. with *matris* than with *frondes*.—*Crescenti*, etc. They prevent it from bearing as it grows, and when it does begin to bear they deprive its fruit of nourishment. By *fetus* perhaps he understands shoots and leaves.—*urunt*: see on *i.* 77.—57. *Jam*, etc. Trees, he says, which come from seed grow more slowly than those propagated in the other manners. He however exaggerates when he makes such a difference. We may observe that he has changed the order from that in *v.* 10 *seq.*, where these occupy the second place.—59. *Poma degenerant*. This gardeners know to be true, and they

therefore always graft.—60. *uva*, i. e. *vitis*, according to Servius; but as the *racemus* is part of the *uva* (see *Flora*, v. *Vitis*), we think *uva* may be taken here in its natural sense.

61–72. *Scilicet*, etc. ‘In fact it results from all that we have said, that labour must be bestowed on all kinds of trees.’—*Cogendae in sulcum*, etc. This metaphorical language seems to be taken from the breaking-in of oxen to the plough or cart (see iii. 163 *seq.*); *in sulcum* being like *in jugum*. The *sulcus* was the trench in which the young trees were set at regular intervals.—*multa mercede*, with much expense, on account of the wages paid to the workmen, or, what was the same thing, the support of the slaves.—63. *Sed*, etc. Some however are propagated better in one way, some in another; as, for example, olives answer (*respondent*) best from truncheons (v. 30), vines from layers (v. 26), myrtles from the solid wood (v. 30), the hazel, the ash, etc. from suckers.—*Paphiae*. The myrtle was so called as being sacred to Venus, who was worshiped at Paphos in Cyprus.—*Herculeae*, etc., the white poplar, with which it was said Hercules bound his brows when he descended to Erebus. Hence the under part of the leaf, as being next his head, is white, while the upper was made dark by the gloom of that region.—67. *Chaonii patris*. Jupiter of Dodona in Chaonia: see *Ec.* ix. 13. Thus we have (*Aen.* viii. 554) *Lemnius pater* for Vulcan: see on i. 121.—*glandes*, the fruit for the tree: see v. 60.—*ardua*. The palm is called *tall*, because it grows in one tall stem with all its foliage at the top.—*Nascitur*, sc. *plantis*.—*et casus*, etc. Because the fir was much used in ship-building.—69. *Inseritur*, etc. The walnut is grafted on the arbutus, the apple on the plane, the chestnut on the beech, the pear on the *ornus*, the oak on the elm. Modern naturalists however assert that these grafts are impossible, as it is only plants of the same family that can be grafted on each other.—*horrida*, rough; meant either of the rind or the berry.—*nucis fetu*, with a shoot of the walnut. The more usual expression would be, *nux inseritur arbuto* (dat.), but he adopts the less usual form, *arbutus inseritur nuce* (abl.). Most MSS. read *et fetu nucis arbutus horrida*, making a very disagreeable hypermetric verse; but the pre-

sent one, *arbutus horrida fetu*, is the correction in the Medicean, and is to be found in other good MSS.—*steriles*. The plane bears no edible fruit.—*Castaneae*, sc. *flore*.—*fagus*, a nom.: the *us* is long as being in arsis, see on v. 5; or it may be a nom. plur. of the fourth declension.—*fregere*, crunch. An aorist, like the preceding *gessere* and *incanuit*.

73-82. A description of the processes named inoculation and grafting.—*Nec modus*, etc. Servius thus explains this place: "Non est simplex et fortuita ratio, sed ea quae ingenti labore colligitur." He gives a second interpretation: "Non est idem *inserere* quod et *oculos imponere*." Heyne, who is followed by Voss and others, says it is, i. q. *sunt varii modi*, referring to iii. 482, where however *simplex*, as we shall show, has not this sense. We think the second interpretation of Servius is the true one, for the proper signification of *simplex* is *one, single*: see Lucr. v. 613, 619. *Simplex quae ex argumento facta est duplici*, Ter. Heaut. Pr. 6; *Dejecit acer plus vice simplici*, Hor. C. iv. 14, 13. For the form *modus inserere*, see on i. 305.—*Nam*, for inoculation is performed in this manner: in the *nodus*, or part of the bark where the bud breaks out, a narrow slit is made, and a bud from another tree is inserted in it, and the whole is bound up.—*medio de cortice*, from the midst of the bark.—*tunicas*, the *liber* or interior bark.—*udo*, moist, as that is the most juicy part of the bark.—*inolescere*, to coalesce or grow into it.—78. *Aut rursum*, or again. He thus passes to the grafting.—*enodes trunci*. By *truncus* was understood either the trunk itself or a thick bough. *Enodes*, smooth, or free from knots.—*alte*, etc. It was to be split at the end, and kept open with a wedge until the shoot taken from another tree was put into it: the wedge was then withdrawn, and it was let to close on it.—*resecantur*, are cut off at their upper end.—*in solidum*, sc. *lignum*.—*feraces*, fruitful, from a bearing tree.—*Exiit ad caelum*, grows up into the air. *Exiit*, aorist.—*felicibus*, i. q. *feracibus*.—*miratur*, sc. the tree on which the graft has been made.—*non sua*: see on Ec. i. 38. See Terms of Husbandry, vv. Inoculatio, Insertio.

83-108. There are great varieties in every species of plant, as for example in the elm, the willow, the lotus, and the cy-

press.—84. *que*, i. q. *ve*: see on i. 75.—*Idaeis*, Idaean; from Mount Ida in Crete, whence the cypress was said to have been brought into Italy.—*cyparissis*. The Greek form *κυπάρισσος*, instead of the Latin *cupressus*: see Aen. iii. 680.—*pingues*, unctuous.—*Orchades*. There are, for example, the three following kinds.—*Pomaeque*, etc. This is a hendyadis for *poma Alcinoi silvarum*. *Que*, i. q. *ve*, as in v. 84.—*silvae*, i. q. *arbores*: see v. 26. The garden, or rather orchard, of Alcinous king of the Phæacians is described in the Odyssey, vii. 112 seq.—*surculus*, a shoot, used for any part of the tree, or even for the tree itself.—*Crustumis*, so called from the Crustumine region, on the other side of the Anio from Rome.—*volemis*, so named from their size, it is said, as they would fill the *vola* or hollow of the hand.—89. *Non eadem*, etc. He now enumerates a great number of the varieties of the vine. The reader must be aware that it is utterly impossible to identify them with the different kinds now cultivated in wine-growing countries.—*vindemia*, i. q. *uva*.—*nostris*, our, the Italian vines.—*Lesbos*. This island, of which Methymna was one of the principal towns, was famous for its vines.—*Thasiae*, from the isle of Thasos on the coast of Thrace.—*Mareotides*, from the borders of lake Mareotis, near Alexandria in Egypt. These grapes were green (*albae*).—*hae*, the former; *illae*, the latter: see Zumpt, § 700.—*habiles*, adapted to.—*passo*, sc. *vino*, raisin-wine: see Colum. xii. 39; Plin. xiv. 9, 14.—*tenuis*, small. Servius renders it “penetrabilis, cujus vinum cito descendit ad venas.” Others say it is *thin*, meaning the juice.—94. *Tentatura*, etc., i. e. make people drunk, of which staggering and stammering are consequences.—*purpureae*, purple grapes.—*preciae*, i. q. *praecoquae*, according to Servius, grapes that ripened early.—*Rhaetica*, sc. *vitis*. Rhaetia was a region of the Alps, the Tyrol, but it was considered to extend into Cisalpine Gaul, and it was in the neighbourhood of Verona that the grapes grew which the poet here praises: see Pliny, xiv. 6, who informs us that the younger Caesar was fond of them: hence perhaps Virgil’s praise; for Catullus, who was a native of Verona, spoke very disparagingly of them according to Servius.—*Falernis*. The wine of the Falernian district, in Cam-

pania, enjoyed the highest reputation in ancient times: the wines grown there now have no great character.—97. *Aminaeae*. These vines, Philargyrius tells us from Aristotle, were transplanted by the Aminaeans from Thessaly to Italy, viz. to Salernum on the gulf of Paestum, as would appear from Macrobius, ii. 16.—*firmissima*, very strong. Plin. xiv. 2.—*Tmolus*, sc. *mons*. Mount Tmolus in Lydia, celebrated for its vines.—*rex ipse Phanaeus*. This was a promontory of the isle of Chios which produced the celebrated Ariusian wine (see Ec. v. 71), and which he therefore entitles the king of vine-bearing hills, as he calls the Eridanus the king of rivers, i. 482.—*adsurgit*, rises up to the Aminaean vine, out of respect, as people do at the approach of a superior.—*Argitisque minor*. This vine, of which there were two kinds, a *major* and a *minor* (so named from the size of the grapes), is said to derive its name from ἀργός, white.—*cui non*, etc. No other will yield so much wine, and the wine of no other will keep so many years.—*dis et mensis secundis*. Grateful to the gods as poured out in libations to them, and used by the wealthy in the second courses at their entertainments. Thus Horace (C. iii. 11, 6) calls the lyre *divitum mensis et amica templis*. It is probably in a similar sense that it is said of wine in the book of Judges (ix. 13), that it “cheereth God and man.”—*Bumaste*, βούμαστος, large-breasted, from its size; also named *bumamma* and *duracina*.—103. *Sed neque*, etc. Dr. Fée (Note sur Plin., xiv. 4) remarks that Cato had noticed fifty-eight kinds of vines, Pliny about eighty; while in modern times a Spanish naturalist has described a hundred and twenty varieties in the single province of Andalusia, M. Audibert in his nurseries near Tarrascon had two hundred and seventy kinds, and M. Bosc had collected fourteen hundred in the garden of the Luxembourg, and was of opinion that it is not more than the half of those cultivated in France alone.—*Est numerus*, ‘is there a number,’ that is, can they be numbered.—*refert*, need we, is it necessary.—*Libyci aequoris*, the sandy plain or desert of Libya.—107. *Aut ubi*, etc. Or when the east-wind blows, how many waves of the Ionian sea come to the shores of Italy and Sicily.—*violentior*, more violent than usual.

109-135. Every tree is not equally well-adapted to every kind of soil. Sallows grow best on the banks of streams, alders in marshes, the *ornus* on mountains, myrtles on the sea-shore, vines on open sunny hills, yews in a northern aspect.—*Fluminibus*: see on Ec. vii. 66.—*steriles*: see on v. 70.—112. *Litora*, etc. The adj. here properly belongs to *myrtetis*.—*apertos*, i. q. *apricos*.—*Bacchus*, i. e. *vitis*.—*Aquilonem*, etc. A hendyadis.—114. *extremis domitum*, etc. A poetic mode of expressing the most distant regions of the earth in which men were to be found. In his usual manner he gives two examples, viz. the Arabs and the Gelonians.—*pictos Gelonos* (like *picti Agathyrsi*, Aen. iv. 146), the tattooed Gelonians. *Membraque qui ferro gaudet pinxisse Gelonus*, Claud. in Ruf. i. 313. The operation which Claudian here very exactly indicates is well known, and is in great use among the islanders of the south seas. The Gelonians were a nomadic people of the modern Ukraine.—*arboribus*, a dat.

116. *Sola India*, etc. See the Flora for all the plants here mentioned.—*torea virga*, the Thus.—*sudantia balsama*. “*Exsudat arbor balsamum, aut illud desudat de arbore*.” HEYNE. *Sudantia*, simp. for comp.—*baccas*, the pods. The word *bacca* was used in a general way to express the fruit of any kind of tree.—*molli lana*, with the soft cotton. See the Flora, v. Lana Aethiopum.—*Velleraque*, etc. It was the general belief in Virgil’s time that the silk which was brought to Europe from the East grew on the leaves of trees in the country of the Seres, a people whose abode was supposed to lie between India and Scythia: see the Flora, v. Vellera Serum.—*quos lucos*, what lofty trees.—*propior*, nearer (sc. than Serica) to the ocean. The ancients held that the whole earth was encompassed by the Ocean: see on Ec. i. 66.—*Extremi sinus orbis*. He calls India so, as forming the extreme bend or curvature of the oblong habitable earth (*οικουμένη*) at the ocean in the East. Horace, speaking of the opposite end, says (Epod. 1. 13), *Vel occidentis usque ad ultimum sinum*. See Tac. Ann. iv. 5; Germ. 29; Plin. vi. 8, 8.—*aëra summum*, the topmost air, i. e. the air at the top of the tree, i. e. the top of the tree in the air. Arrows, when shot (*jactu*), cannot go over those trees

they are so lofty. This however is an exaggeration ; there are no trees of such altitude in India.—125. *Et gens illa*, etc., ‘and yet that people are not inexpert (i. e. they are very expert) in the use of the bow.’ The Indians were regarded by the ancients as very superior archers : those in the army of Xerxes were all bowmen, armed with bows and arrows of cane. Herod. vii. 65.—126. *tristes*, bitter, or acid.—*tardum*, lasting, that remains a long time on the tongue and palate.—*Felicis mali*, the citron : see the Flora, v. *Malum Medicum* : he calls it *felix* on account of its salubrious qualities.—*praesentius*, more ready, more efficacious : see on Ec. i. 42.—*infecere*, have infected, have poisoned.—*novercae*. It was very common in those times for a second wife to remove by poison the children of her husband by his former marriage, in order that the whole property might go to her own children. Stepmothers have been in ill-odour in all ages of the world.—*Miscuerunt*, etc. This verse is evidently an interpolation from iii. 282, where it is in its proper place, while here it is quite needless, the sense being perfect without it : see on Ec. i. 17. It is not in the text of the Med. MS., but at the bottom of the page.—*agit*, i. q. *abagit*, drives away.—131. *ingens*, large, referring perhaps rather to the spreading of its branches than to its height.—*faciem*, etc. ‘in appearance extremely like the bay, and, were it not that its odour is quite different, it would be a bay.’ The smell of the citron is in its flower, not its leaves.—*folia*, etc. It is an evergreen.—*ad prima*, extremely ; like *in primis*, *cum primis*, *apprime*.—*tenax*, tenacious, persisting.—*animas*, etc. A hendyadis for *animas olentium orium* or *olentes animas orium*. *Olenia* is *male olenia* : see on i. 27.—*fovent*, θεραπεύουσι, *curant*, the same as the following verb, but used to vary the phrase.—*senibus anhelis* (dat.), their asthmatic old men.

136-176. A digression containing the praises of Italy : he took the idea probably from Varro, R. R. i. 2.—*silvae*, i. e. *arbores*, sc. the citron-trees.—*ditissima terra*. The idea of the country *Media* is included in the preceding name of the people *Medorum*. The wealth of the East was proverbial, but he may have had in view only the citrons.—*Ganges*.

India, of which the Ganges is the principal river.—137. *atque*, i. q. *aut*: see on i. 75.—*Hermus*, Lydia, in which the Hermus rolls its golden sands.—*Laudibus*, merits, as deserving praise; a common meaning of this word: see Aen. i. 461.—*Bactra*, the capital of Bactria, put for the country. Bactria was the northern part of the Persian empire: it is now called Kho-rassan.—*Totaque*, etc.: ‘or (*que* i. q. *re*) all Panchaia, rich in incense-bearing soil:’ see on i. 70. For the fabulous isle of Panchaia, see Mythology, p. 22. Virgil seems here to mean Arabia Felix.—140. *Haec loca*, etc. This country is not like Colchis, where Jason yoked the fire-breathing oxen of Aeetes and sowed the serpent’s teeth, whence rose a crop of armed men: see Mythology, p. 472.—*satis dentibus*. Perhaps a dat., for Jason ploughed before he sowed: see Ap. Rh. iii. 1336.—*virum seges*, a crop of men.—*horruit*, bristled up: see on i. 151. It is *in his locis*, not *haec loca*, that we are to supply after *horruit*.—*gravidæ fruges*, heavy corn, and therefore rich and good: see on i. 319.—*Massicus humor*, the Massic juice. The wine of the Massic hills in Campania was in great repute.—*oleae*. The *ae* is not elided, as being in arsis.—*laeta armenta*, large and stately herds of oxen. According to the historian Timaeus, Italy derived its name from *ἰταλος* (*vitulus*), an ox, on account of its superior oxen.—145. *Hinc*. The use of this term here and in the next verse would seem to be inferential from the rich pastures understood in the preceding *armenta laeta*.—*bellator equus*, the war-horse. Substantives in *tor* and *trix* were probably adjectives in their origin: hence they are joined with other substantives: see Zumpt, § 102.—*sese infert*, advances, as if against an enemy.—*albi greges*. The oxen of that part of Umbria through which the Clitumnus flows were (and still in a great measure are) white; a quality which the ancients, in their usual inexact way, ascribed to the waters of that stream: see Pliny, ii. 103, 106.—*et*. This particle here, as often elsewhere in our poet, has the sense of *especially*, what follows being really contained in what precedes.—*maxima victima*. As being the largest victim offered, or as being offered on the occasion of a triumph.—*perfusi*. Alluding probably to the notion of their

colour being produced by the water of the stream.—147. *sacro*. The god Clitumnus had a temple at the head of the stream. Plin. Ep. viii. 8.—*ad templa*, to the Capitol.—*duxere*, because the victims were led before the triumphal car: see on i. 217.—*ver assiduum*, etc., ‘constant spring and summer in months not its own,’ i. e. the climate of Italy is so mild that the year seems to consist only of spring and summer.—*Bis gravidæ*. The sheep year twice in the year: see Colum. vii. 2.—*bis pomis*, etc. The fruit-trees also bear twice a-year. Varro, from whom Virgil probably took this circumstance, says (R. R. i. 7), that in the district of Consentia, in Bruttium, the apple-trees bore twice.—*utilis*, useful for, i. e. productive of: see v. 323.—151. *semina*, γένη, the race. Lucretius as (iii. 741) *triste leonum Seminium*, which Virgil had no doubt in view.—*nec miseros*, etc. ‘nor does the poisonous aconite deceive the unhappy gatherers of herbs or plants,’ i. e. they do not, when collecting plants for food, by mistake gather aconite and thus poison themselves; whence he calls them unhappy from the effect. The poet either uses here *aconita* as a general term for poisonous plants, or else he shows his ignorance of botany; for Dioscorides says expressly (iv. 78), that the aconite (Wolfsbane) grew abundantly in Italy in the Vestinian mountains of the Apennines. Servius also says it was to be found in Italy.—*Nec rapit*, etc., ‘nor are the serpents of Italy of the great magnitude that they are elsewhere,’ ex. gr. in Asia and Africa.—*rapit*. On account of their quick motion.—*tanto tractu*, in so great a space.—*in spiram*, i. e. *in orbem*. Cf. Aen. ii. 217.

155. *Adde*, etc. To those blessings of nature already enumerated add the works of man and the men themselves.—*urbis*. Aelian (V. H. ix. 16) says that there were 1197 towns in Italy; but it is only of the greater ones, as Rome, Naples, Mantua, etc. that Virgil speaks here, and of which there were more in Italy than anywhere else.—*operum laborem*, the labour of the workmen employed in raising them.—*congesta manu*, etc., piled by the hand of man on steep rocks. This was the site of many of the ancient Italian towns.—*Flumina*, etc., the ancient towns built on the banks of streams.—158. *An mare*, etc. The Mare Superum or Adriatic, the Mare Inferum or Tyr-

rhene sea.—159. *lacus tantos*, etc., such large lakes, as for example the Larius, or *Lago di Como*; and the Benacus, or *Lago di Garda*. The former is near Milan, the latter near Verona.—*Fluctibus et fremitu marino*. The adj. is to be understood with the first subst. also. *Marinus*, like the sea.—161. *portus*. The Portus Julius in the bay of Baiæ, made by repairing the breaches which the sea had made in the belt of land between the sea and the Lucrine lake (which tradition said Hercules had formed for a passage for the oxen of Geryon), leaving an entrance for ships into the lake, and cutting a passage from it into lake Avernus: see Strabo, v. p. 244; Hist. of Rome, p. 470.—*claustra*, mound or dyke, by strengthening the belt of land between it and the sea.—*indignatum*, expressing its indignation at being excluded.—*Julia qua*, etc. The meaning of this seems to be, that the sea rushed against and was flung back by the dyke, and that the sound was heard all over the new-formed port.—*Tyrrhenus*, etc. On account of the passage made into lake Avernus.—*fretis* (dat.), i. e. *lacu*.—*Haec eadem*, etc. This happy land also abounds in mines of the more valuable metals.—*rivos*, streams, i. e. abundance.—*metalla*, mines.—*plurima fluxit*, abounds in. The quantity of copper that Italy produced is well known; the gold and silver mines were only matter of conjecture. Pliny tells us (iii. 20.) that the Senate forbade the working of mines in Italy, perhaps to prevent people from wasting their fortunes in mining speculations.—167. *genus acre*, a bold and hardy race. For the peoples and warriors here enumerated, see the Hist. of Rome. *Adsuetum malo*, as living among barren mountains.—*verutos*, armed with the *veru*, a kind of spear: see Aen. vii. 665.—*Scipiadas*. The elder Scipio Africanus, whom Lucilius, and after him Lucretius and Horace, thus named. Here, as in the two preceding names, though the plural is used, only one person is meant.—*duros bello*, Heyne says, is “induratos ad bellum.” We rather think it is a variation of the *belli fulmen* of Lucretius. With respect to the preceding note, we must observe, that when our poet uses the very words of Lucretius (Aen. vi. 842), he speaks of the two Scipios.—*Qui nunc extremis*, etc. This must have been inserted in the poem A. U.

724-6, when Caesar, after the death of Antonius, remained in Asia, regulating the foreign relations of the state: see Hist. of Rom. Empire, p. 3.—*oris*. The frontiers of a country, in the Latin poets, are often put for the country itself. In the exaggeration of flattery, the poet represents Caesar as having penetrated even to India, the eastern limit of Asia: see v. 122.—*Imbellem Indum*, like *molles Sabaei*, i. 57. The epithet seems very ill-chosen in this place.—*Romanis arcibus*, i. e. from Rome itself, built on the seven hills: see Aen. iv. 234.—173. *Saturnia tellus*: see on Ec. iv. 6.—*tibi*, for thee, for thy benefit.—*res antiqua*, etc., sc. agriculture, which had been practised and held in honour from the most ancient times.—*sanctos*, which had hitherto been regarded with a kind of religious awe and which none dared to approach.—*Ascraeum carmen*, a poem on agriculture, of which Hesiod of Ascrea gave the first example.

177-194. The various kinds of soil and their uses.—*Nunc*. This is the proper place for treating of soils, their strength, their colour, and their natural qualities of production.—*Difficiles*. It is not easy to ascertain the exact meaning of this word here: it is the opposite of *faciles*, which the critics say is i. q. *fertiles*, in which case it hardly differs from the following *maligni*. This is however the best interpretation, for it does not appear to mean 'hard to work.'—*maligni*, stingy, grudging. Cf. Aen. vi. 270; Hor. S. i. 5, 4.—*Tenuis argilla*, meagre, unproductive marl: Colum. De Arb. 17; Pallad. iii. 18.—*calculus*, i. q. *glarea*, gravel.—*dumosis arvis*, in the bushy soil, i. e. the hills overgrown with bushes, which must be cleared away.—*Palladia*, as sacred to the goddess Pallas-Athene.—*vivacis*, as the olive is remarkably long-lived.—*oleaster*, the wild olive.—*Plurimus*: see on Ec. vii. 60.—*baccis*, i. e. those of the oleaster.—184. *At quae*, etc. Such land as has been just described is adapted for olives, but if you want to cultivate the vine, the following is the kind of land you must look for.—*pinguis humus*, a rich soil.—*dulci uligine*, with a natural moisture of sweet water. *Uligo*, Servius says, is "terrae humor naturalis, ex ea nunquam recedens."—*ubere*. *Uber* is properly οὐθα, udder, and hence

fertility; the ground yielding its products in abundance, as the udder does milk.—185. *campus*, i. e. *terra*, land.—*Qualem . . . linum*: a parenthesis.—*cava montis convalle*. In order that the epithet *cava* may not appear idle, we must recollect that the poet conceives himself on the summit of the hills enclosing the valley, whence the idea of the hollowness is what strikes one most forcibly.—*Despicere*, to look down on; not *dispicere*, to look about for, as Heyne reads, following Heinsius, and a few MSS.—*huc*, not *quo*; for the poet conceives himself and the reader to be looking at it. The land of which he speaks may be as well on the side of the hill as in the bottom of the valley.—*Felicem*, fertilising.—188. *quique editus austro*, sc. *campus*, from v. 185. This is perhaps only a continuation of the description of the land given in the preceding verses, or it is that of the elevated land suited to the vine. It should face the south. This was the opinion of Saserna and of Tremellius Scrofa: see Colum. iii. 12; but the aspect depended on local circumstances.—*filicem*, the fern. He says the ploughs dislike it because its long roots impede them.—*Hic tibi*, etc., ‘this soil will produce you strong healthy vines, abounding in juicy bunches; this will yield abundance of clusters of grapes and wine fit to be used at the festivals of the gods.’ The poet uses every expression he can find to sound the praises of superior vineyards.—*pateris et auro*: a hendyadis.—*Inflavit*: aorist. At Rome a flute-player always performed at the offering of a sacrifice: see Liv. ix. 30. Ov. Fast. vi. 653, seq. The flute-players were, it would appear, mostly from Etruria.—*pinguis*. *Aut pastus Umber aut obesus Etruscus*, Catull. xxxix. 11. Servius thinks the epithet is to be restricted to the flute-player, as fattened with good-living at the altar.—*ebur*, the flute, either made of, or adorned with, ivory.—*pandis*, curved, hollow.—*fumantia*, as being just taken out of the victim; or, as Servius says, boiled.—*reddimus*. The sacrificial term, because we, as it were, pay the gods a debt, or give them back what is their own.

195–202. Good pasture-lands.—*armenta vitulosque*. This is either a hendyadis, or *que* is, especially: see on v. 146.—*studium*, sc. *est tibi*, you wish.—*tueri*, to keep —*fetus ovium*, i. q.

oves.—196. *urentis culta* : see i. 77. The ancients had an erroneous notion that there was something poisonous to a plant in the saliva of the goat : see Varro, R. R. i. 2, 18, 19.—*culta*, the cultivated trees, viz. vines and olives.—*Saltus*, etc. ‘In that case you must repair to the wooded vales, and the rich fields of Tarentum, or the well-watered plain of Mantua.’—*saturi*, i. q. *saturati*, saturated as it were with fertility and abundance. Cf. iii. 214. *Rus saturum*, Pers. i. 71. *Satur Auctumnus*, Colum. x. 43. *locos ob humidam caeli naturam saturos et redundantes*, Sen. Q. N. v. 9. For the fertility of Tarentum, see iv. 126 ; Hor. C. ii. 6.—*longinqua*, sc. *arva*, far away from Rome.—*Et qualem*, etc. : see on Ec. vii. 12.—200. *Non liquidi*, etc. ‘In those districts your cattle will want for neither water nor grass.’—*fontes*, i. e. *aqua*.—*deerunt*, a spondee by synizesis.—*Et*. The particle seems here to take the place of *nam*.—*quantum*, etc. ‘As much as the cattle eat in the long days of summer, the dew will replace in the short nights of that season.’ There is exaggeration in this of course ; Varro however says (R. R. i. 7), *Caesar Vopiscus aedilicius, causam cum ageret apud censores, campos Roseae [ad lacum Velinum] Italiae dixit esse sumen, in quo relictæ pertica postridie non appareret propter herbam*. The pole of course was left lying on the ground, not standing in it.

202-216. Land fit for corn, and the reverse.—*Nigra et pinguis*. ‘The soil that, as you plough it, turns up dark and rich, and that is loose and crumbly, is the best adapted for corn.’ *Nigra*, the *pulla* of Cato and Columella. This is the colour of the land in Campania, and indicates the presence of decayed animal and vegetable matter.—*imitamur arando*. The object of ploughing is to loosen the soil, so that the atmospheric air may get to the roots of the plants.—*aequore*, i. q. *campo*, *terra* : see on i. 50.—*domum decedere*, to go home.—207. *Aut*, etc. Another kind of good corn-land is that from which timber has been cleared away.—*iratus*, angry at its occupying so much good land.—*devexit*, as he supposes the land to lie somewhat high.—*arator*, the tillage-farmer. There is a hysteron-proteron here, as *evertit* and *eruit* signify acts that must precede that expressed by *devexit*.—208. *ignava*. The cause of the farmer’s

anger; v. 290 merely varies v. 208.—211. *rudis campus*, the rough (i.e. hitherto uncultivated) ground.—*enituit*, looks fresh. The verb *niteo* and its derivatives are frequently used of corn and corn-land. All the verbs used here, it will be observed, are aorists.—212. *Nam*, etc. The connexion here is: ‘This is the proper soil for corn, *for* others are bad;’ and then, in his usual manner, he gives instances of the worst kind of soils.—*jejuna*, etc., ‘the hungry gravel of a hilly region,’ i. e. hills composed of gravel.—*rorem*, sc. *marinum*, rosemary: so it is properly explained by Servius. Heyne however renders it *dew*, or the flowers on which the dew lies; because, he says, he has nowhere met with *ros* by itself signifying rosemary. Voss however quotes from Pliny (xxiv. 11, 60) *Haec quae ex Rore supra dicto nascitur*; and its being joined with *casias* leads us to expect a plant.—*Et tophus*, etc. ‘And the rugged tufa and the marl eaten by black snakes assert that no lands yield such good food and shelter to serpents as themselves.’ Here, as so often elsewhere, the poet gives life and reason to inanimate objects.—*tophus*, *tufa litoides*, a volcanic product which abounds in the hills on which Rome was built: see Hist. of Rome, p. 488.—*chelydris*. The *chelydrus* (from *χέλυσ* and *ὑδρα*) was a kind of snake whose scales were hard like those of the tortoise.—*exesa creta*. *Creta* here is i. q. *argilla*, potters’ clay. The poet certainly means to say that the serpents ate it, and this seems to have been a prevalent opinion. The author of the Geoponics, when recommending to put *argilla* in the wines as a means of improving their flavour (vii. 12), adds, ἔστι γὰρ γλυκεῖα. τὰ γοῦν τῷ χειμῶνι αὐτὴν σιτούμενα διαγίνεται, i. e. serpents, scorpions, etc. See Bochart, Hieroz. i. 4. Silius Italicus (xvii. 449) describes a serpent as *ferventi pastus arena*.—*alios agros*. It appears to us, that by *tophus* and *creta* the poet meant to describe two different kinds of soil which agreed in harbouring serpents, and which differed *in toto* from the gravelly soil which yielded food to the bees.

217–225. The best kind of land, equally adapted to all purposes.—*nebulam fumosque*, the light mist which the heat of the atmosphere draws up from lands which contain moisture; it is, we are told, particularly to be observed in the district of

which the poet is about to speak.—218. *Et bibit*, etc. ‘it draws the moisture from the atmosphere at one time, and sends it back to it at another.’—*vult*. There is a personification as usual.—*Quaeque suo*, etc. ‘and which, ever green, clothes itself with its own grass,’ i. e. which is always covered with natural grass, an undoubted sign of a good soil. With Voss, Bothe, Wagner and Forbiger, we adopt the emendation of Faber, who, for the reading of the MSS. *viridi*, gave *viridis*, as more Virgilian, supposing the *s* to have been dropt by a copyist on account of the following *se*. This emendation is confirmed by one MS. The common reading is *viridi semper*; but the Medicean and the other good MSS. read *semper viridi*. *Semper viridis* is like the *semper florens* of Lucretius (i. 125), and the *semper udus* of Horace (C. iii. 29, 6), and may be regarded as a compound, like our *evergreen*.—*salsa*. The ancients ascribed the rusting of the ploughshare and other implements to the saline quality of the soil, and we know that salt greatly aids the oxidation of iron.—*intexet*, will weave into, will, as it were, embroider the elms with vines.—*oleo*, in oil.—*facilem pecori*, adapted for cattle, yielding them abundance of food, i. e. good grazing-land. He then adds, that it is good tillage-land; and he had just said that it was adapted to vines and olives.—224. *Talem*, etc. He now tells where this valuable land may be found, namely south of the Volturnus in Campania.—*Vesevo*. He uses the form Vesevus for Vesuvius, in imitation of Lucretius (vi. 747). The great eruption of Vesuvius, the first on record, and which destroyed Herculaneum and Pompeii, did not take place till more than a century after the writing of the Georgics, and the country about it was then one of the most charming in Italy.—*Ora*, the country. Gellius tells us (vii. 20) that the poet wrote originally *Nola*, but when the people of that town refused to let him turn the water on some land which he possessed in that neighbourhood, to punish them he changed *Nola* into *ora*.—225. *Clanius*. This stream runs through Campania and enters the sea at Linternum, where the great Scipio ended his days: it passes by the town of Acerrae, which it often injured by its inundations. The river is put for the people, as in i. 509.—*vacuis*, thinly peopled. *Cumae vacuae*, Juv. iii. 2.

226-237. Modes of ascertaining the nature of the soil. Whether dense or rare.—*quamque*, sc. *terram*; from *v.* 203.—*supra morem*, i. q. *supra modum*, extremely.—*Altera Lyaeo*: a parenthesis.—230. *Ante locum*, etc. ‘you will mark out a spot with your eye.’—*puteum*, a hole, properly a well.—*pedibus*, etc. ‘you will trample it down.’—*arenas*, the clay: see on i. 105.—*Si deerunt*, ‘if the clay does not fill it up.’ *Deerunt*: see on *Ec.* vii. 7.—*uber*, the land; the idea of fertility being included: see on *v.* 185.—*negabunt*, sc. *arenae* personified.—*scrobibus*, i. e. *scrobe* (the *puteus* of *v.* 231), plur. for sing.—*terga*, i. e. *porcas*: see Terms of Husbandry.—*proscinde*, break, give it the first ploughing.

238-247. Bitter, salt land.—*perhibetur*, is called: see i. 247.—*Frugibus servat*. We agree with Wakefield and Jahn in commencing the parenthesis at *frugibus*, instead of at *ea*.—*arando*, by being ploughed (passive).—*sua nomina*, their own names, qualities; i. e. they degenerate.—*specimen*, δειγμα, proof, as in Lucretius iv. 209.—*tu*. The pers. pron. here gives force and calls the attention, as in Horace (*S.* i. 4, 85), *Hunc tu Romane caveo*: cf. iii. 73, 163; iv. 45.—*spisso vimine qualos*, ‘baskets with close rods,’ i. e. closely-woven baskets.—*colosque*, and strainers, which were also of wicker-work. In this place probably *que* is i. q. *ve*, and the plur. is used for the sing.; for one basket or one strainer would be quite enough.—*fumosis*, etc. Baskets, etc., when not in use, were hung up in the kitchen of the farm-house.—243. *Huc*. We might, as there is no verb of motion, have expected *hic*, but *portentur* is understood: see on *Ec.* ii. 45.—*ager ille malus*, i. e. some of the clay of that land which is suspected to be bad.—*dulces*, etc., spring-water.—*Ad plenum*, Heyne says, is “plene, ut colum plenum sit.” We rather think, with Forbiger, that it is “usque ad plenum, i. e. affatim, copiose,” our *to the full*, perfectly. Cf. Hor. C. i. 17, 15. *Ad plenum fuerint eruditi*, Veget. iii. 9. *Scientiam ad plenum adeptus*, Eutrop. viii. 10.—*calcentur*, be trampled; more probably be kneaded, as it might be done with the hands.—*eluctabitur*, will struggle out; a very expressive term!—*Scilicet*, forthwith.—*At*, etc. It is best in this verse to place the comma after *faciet*.—*manifestus*, etc.

‘The manifest bitterness will, by the sensation, twist the writhing faces of those that taste it.’ *Manifestus* is here perhaps i. q. *manifestatus*: see on iii. 434. Heyne thought that the adj. *tristis* properly belonged to *sensu*; but Wagner justly observes, “*Saepe in actione objectis adjunguntur epitheta quae iis tantisper dum actio durat conveniunt. Ita expedit Aen. iv. 102; vii. 343; et infra, v. 352.*”—*amaror*, a term adopted from Lucretius, in whom alone (iv. 225) this word occurs, and who was remarkably fond of nouns ending in *or*.—249. *jactata*, worked, like paste, putty, etc.—*fatisceit*, cracks, opens: see i. 130.—*lentescit*, it sticks. The idea of flexibility is included in all the derivatives of *lenio*: see on Ec. i. 5.—*habendo*, in handling, when being handled; passive.—251. *Humida*, etc. The commentators do not appear to have understood this rightly, for they look upon the second part of the verse as being little more than a repetition of the first. The meaning of the poet seems to be this: ‘Moist land produces rank grass and weeds; by that sign you may know it; and if you proceed to cultivate it, you will to your cost find it to be too productive.’ To this he subjoins a wish: ‘Ah, may that over-fertile land never be mine (sc. to till), nor, as mine, exhibit its excessive power of production by sending the corn up too luxuriantly.’ In i. 112 he gives the remedy. He should have added here, that this land should be reserved for meadow and pasture.—*aristis*. He uses this term of corn in all its stages of growth.—*tacitam*. He puts this in the acc., instead of the nom., probably from the necessity of the metre.—*Promptum est*, it is easy.—256. *Et quis cui color*, ‘and in general what the colour of any soil is.’—*sceleratum*, cursed, pernicious. Thus there was in Rome the *Vicus Sceleratus* and the *Campus Sceleratus*. The word is not to be found in any extant author anterior to or contemporary with Virgil.—*pandunt vestigia*, ‘give traces of it,’ i. e. are signs of it.

259-272. The preparation of the ground for a vineyard, and the rearing of the plants.—*His animadversis*. Having given due attention to all that has been said about the choice of soil, and selected the site of your vineyard, you are thus to proceed.—*Excoquere*, to bake, i. e. to let lie exposed to the sun and weather. There is a hysteron-proteron here, for the

trenching, which he mentions next, must precede.—260. *mag-nos*. Martyn and Heyne would prefer to read *magnis*, as it would appear to be rather large trenches than large hills that were meant; but Wagner says, “Bene *mag-nos*. Quam late pateat mons, totum scrobibus concidendum praecipit poëta, nec parcendum labori.” It may however be one of those cases in which the adj. agrees with one noun in construction and with another in sense.—*Ante*. Heyne here also would in preference read *atque*, without any necessity: see v. 6.—*supinatas*, turned up (literally, laid on their backs) by the spades.—*aquiloni*, the north wind, used for wind in general, or for cold, in opposition to the heat of the sun intimated in *excoquere*, v. 260.—*laetum*, joyous, probably with reference to the effects of wine.—*curant*, i. q. *procurant*, provide for, i. e. effect: see Lucr. iv. 820.—*labefacta*, loosened, literally made to move or separate.—*jugera*, i. e. *solum, terram*.—265. *At si quos*, etc., ‘but those who are very particular.’—*locum similem*, a piece of ground in which the soil is similar to that of the future vineyard.—*prima seges*, the plants, cuttings, or seedlings.—*quo*, i. e. *à quo*.—*digesta feratur*. This is one of those strange constructions which are so frequent in the ancient poets; it is in fact a hysteron-proteron, for it is i. q. *feratur ut degeratur*.—*semina*, the plants.—*matrem*, their mother, i. e. the earth that gave them nutriment.—*Quin etiam*, etc. They even go so far as to mark on the bark of the plant the position in which it stood with respect to the cardinal points; putting a mark, for instance, on the side facing the north or south, in order that they may give it the same position when transplanted: see Colum. v. 20.—*axi*, to the north pole. Cf. iii. 351; Lucr. vi. 720.—*Adeo*, etc.: a general maxim.—*in teneris consuescere*, ‘to accustom while they are yet young.’

273–287. Planting the vineyard.—*Collibus*, etc. ‘First ascertain, from the nature of your land, whether you had better make your vineyard on the hills or on the level ground.’—*Si pinguis*, etc. ‘If you fix on the latter, plant your vines thick.’—*densa*, i. q. *dense*.—*in denso ubere*, ‘in thickly-planted land.’ For *uber*, see v. 234.—*non segnior*, not more sluggish, i. e. is not less prolific, i. e. is more prolific than if planted otherwise.

—*Sin tumultis*, etc. ‘But if you plant on ground sloping with hills,’ i. e. on the sloping soil of hills.—*Indulge ordinibus*, ‘indulge your rows, give them greater liberty,’ i. e. plant at greater intervals.—*nec secius*. This place has greatly perplexed the commentators, and perhaps needlessly: its meaning appears to be as follows: Fearing that, from the precept *indulge ordinibus*, he might be supposed to recommend negligence and irregularity in laying out the vineyard, he adds *nec secius*, nevertheless, no less here than in the plain, all the intervals between the rows (*viae*) must meet the alleys that cross them at right angles.—*in unguem*, i. q. *ad unguem*, exactly, as in Horace (S. i. 5, 32) *ad unguem factus homo*. The metaphor, Servius says, is taken from the practice of sculptors, who tried the joinings in their works by passing their nail over them.—*secto limite*, i. e. *semita*. The vineyard was divided into *horti*, or plots, each containing about one hundred vines, by *semitae*, or alleys: Col. iv. 18.—279. *Ut saepe*, etc. He illustrates the mode of planting the vineyard by the battle array of the Roman legion, which was what was termed *in quincunx*, or like the five of playing-cards: see Hist. of Rome, p. 172. Hence the critics infer that he directs the vineyard to be planted in this manner, which was reckoned the best (see Varro, i. 7; Plin. xvii. 11); but this does not by any means necessarily result from the text; and Martyn thinks that it is in equal rows that he directs the vines to be planted.—*ingenti bello* (dat.), for a great battle, or in a great war. We prefer the former. Ennius said (iv. 15), *bellum Aequis de manibus nox intempesta diremit*; and Lucretius (ii. 40), *legiones per loca campi Fervere cum videas belli simulacra cientes*, which last passage he had probably in view. In both, *bellum* is i. q. *proelium*.—*Explicuit*, has unfolded; as we say, using the French term, has *deployed*.—*agmen*, the line of march, as opposed to *acies*, the line of battle.—*fluctuat*, waves, the gleam of the arms, now striking the eye of the spectator, now vanishing.—284. *Omnia sint*, i. e. *Sic omnia sint*. There should not be a full stop at the end of v. 283.—*Omnia viarum*, i. q. *omnes viae*.—*paribus numeris*, with equal spaces.—*animum inanem*, an empty mind, that looks only to the gratification of the eye.—

pascere, feed, gratify. *Oculos qui pascere possunt*, Lucr. ii. 419.—*in vacuum*. Heyne says “in aërem;” but it rather is “in vacuum locum,” into a space that is not already occupied by the branches of other vines.

288–297. The depths at which different trees should be planted.—*fastigia*, depth. This word, like *altus*, is used of depth as well as height: see Varro, R. R. i. 14, 2; 20, 5.—*vel tenui*, even to a shallow hole. The least depth at which the vine was planted was a foot and a half.—*terrae*, i. q. *in terra*: see Aen. v. 48; xi. 204.—*arbos*, a tree. Heyne says, “arbores quibus vites jungantur;” but surely the *Aesculus* was not one of these trees.—*quae quantum*, etc.: a poetic exaggeration.—*multos nepotes*, many generations of men.—*multa virum saecula*. This is a mere variation of the preceding words.—*volvens*, rolling away, i. e. seeing roll away: “Homo per aliquod tempus vivens, annos menses dies secum *agere rapere volvere* videtur. Illa imago h. l. ad arbores translata est.” WUNDERLICH. *Multaque vivendo vitalia volvere saecula*, Lucr. i. 203.—*durando*, by (or in) lasting.—*ipsa*, as opposed to the arms and boughs.

298–314. Miscellaneous precepts on planting.—*Neve tibi*, etc. ‘Let not your vineyard have a western aspect.’ The aspect of the vineyard was a matter of dispute. Columella very sensibly advises to be guided by circumstances, as no one aspect was universally the best.—*corulum*. Pliny says (xvii. 24) that the vine grows sick and melancholy if the hazel is near it. This may be one of the absurd notions with which this author abounds; or the hazel may, by the number and extent of its roots, really do injury.—*neve flagella*, etc. ‘Nor, when you are going to set cuttings of the vine or other trees, take the upper ones.’—*aut summa*, etc. This seems to be merely a repetition of the preceding precept, at least if *arbor* is the vine. But Wagner maintains that *arbor* is a fruit-tree in general, and that the precept that had been given with respect to the vine is now extended to the other trees. Martyn, and perhaps with reason, says that by *summa flagella* is meant the upper part of the shoot, which gardeners advise not to use, and *summa arbore*, from the top of the tree. The difficulty

lies in the word *pete*, which seems inappropriate.—*Tantus amor terrae*. The plants are so fond of the earth, that those are best which are nearest to it.—*neu ferro*, etc. ‘Nor prune with a blunt knife.’ This precept is still attended to by gardeners.—302. *Nere oleae*, etc. He passes now to the olive-grounds, and directs that grafts should not be made on wild olives, as they were so apt to take fire.—*pastoribus*, plur. for sing.: it is here used in a general sense, and means a person employed in the olive-ground.—*Robora*, the solid wood of the olive.—306. *caelo*, i. q. *ad caelum*, v. 309.—*nemus*, i. e. *olivatum*.—*ruit*, drives.—*tempestas*, i. q. *ventus*, v. 311.—*a vertice*, from the north. Cf. i. 242; Aen. i. 114.—*silvis*, i. q. *nemus*, v. 308.—*glomerat*, rolls, whirls.—*Hoc ubi*, sc. *accidit*.—*non a stirpe valent*, they have no strength or power in the trunk to produce olives; because it is burned below the graft.—*caesaeque*, etc., ‘nor, if they are cut down, will they become again productive.’ *Que*, i. q. *ve*: see on v. 87.—*atque ima*, etc., ‘or good suckers grow up.’—314. *Infelix*. etc. ‘The unfruitful *oleaster* alone remains;’ and therefore says the poet, tacitly, you should graft on the cultivated olive, and not on the wild one. We must here inform the reader, that in understanding the whole of this passage (302-314) of an olive-ground, we have followed Wagner; the critics in general understanding it of a vineyard. There is, we believe, no proof that vines and olives were ever planted together; for Colum. iii. 11. is not such, and vv. 312-314. quite contradict that supposition. On the other hand, we know from Pliny (xvii. 18) and Palladius (v. 2) that the olive used to be grafted on the *oleaster*; and the latter directs, in order to obviate the danger of which Virgil here speaks, that the graft should be made so as to be under the clay when the tree was earthed up. Finally, it is only the first two verses of this paragraph that properly relate to the vineyard.

315-322. Time of planting.—*Nec tibi*, etc. ‘Let no one, how skilful soever he may appear to be.’—*Tellurem movere*, to stir the ground, i. e. to dig it, in order to put in the young plants.—*Borea spirante*. From what follows, it appears that he means the winter, in which season the north is the prevalent wind.—*semine jacto*, when the plant is set. In v. 268 we have

already seen *semen* used for *surculum*; and here we have also *jacio* for *sero*. The poet, as abundant instances show, employs the terms of agriculture in the most arbitrary manner.—318. *Concretam radicem*, the frozen root: see i. 236.—*adfigere* sc. *se*, adhere to, catch hold on, so as to draw nutriment from it.—319. *Optima satio*, the best time of planting.—*rubente*, glowing, sc. with flowers and blossoms; or perhaps with the light of the sun, as in i. 234.—*Candida avis*, the stork, *ciconia*, a bird of passage and that feeds on serpents: see Juv. xiv. 74.—*Prima*, etc., toward the end of autumn, as the cold of winter is commencing. Columella (iii. 14) says that the autumnal planting of vines is from the middle of October till December.—*rapidus Sol*. See on Ec. ii. 10.—*hiemem*, i. e. the winter-signs of the ecliptic, in this place Capricorn.—*jam*, etc., summer is past. One might have expected the acc., but the metre forbade it. In a general way the poet divides the year into *aestas* and *hiems*.

323–345. The praises of the Spring.—*adeo*. See on Ec. i. 12.—*nemorum silvis*. By the former of these words he may mean plantations of trees, as vineyards, etc.; by the latter, the natural woods.—*tument*, ὀργῶσι, swell, as the breasts of females when come to maturity.—*genitalia*, productive, fecundating.—*Tum pater*, etc. The union of heaven and earth in the spring, which produces vegetation, and which the Greeks expressed by the mythic marriage of Zeus and Hera: see Mythology, p. 102.—328. *Avia*, the remote or lonely.—*certis*, fixed, as only occurring at this time of the year: it is however only true of horses, of which he uses the term *armenta*, iii. 129.—*Parturit*, etc. See Ec. iii. 56.—*tepentibus auris*: a dat.—*superat*, abounds, teems, overflows.—*humor*, the nutritive juices.—*novos soles*, new suns, i. e. new to them, which were only now coming into existence.—*germina*, the shoots, the new wood, sc. of the vine.—*explicat*, unfolds: see v. 280.

336. *Non alios*, etc. From what the spring is at present, viz. the season of new life and production, he is led to infer that it was in this season the world was created, or that the series of the seasons in the beginning commenced with spring. He had here in view Lucr. v. 815.—*tenorem*, tenor, condition.

Cf. Aen. x. 340. It is a Lucretian term: see v. 509.—338. *illud*, sc. *tempus*.—*magnus orbis*, sc. *terrarum*.—*ver agebat*, like *agere festum*. *Septem egerat auctumnos*, Ov. Met. iii. 327. —*hibernis parcebant flatibus*, refrained from wintry (i. e. cold and wet) blasts.—*Euri*. The east wind was regarded as very pernicious, and Horace (Epod. 16, 54) says of the Isles of the Blest, *Ut neque largis Aquosus Euris arva radat imbris*. Probably however *Euri* here is the winds in general.—*lucem hausere*, drank light; for light was, poetically at least, viewed as a fluid (see Ec. vi. 33), of which Lucretius (iv. 203) uses the terms *caelum rigare*.—*Terrea progenies*, the earth-sprung race. The ordinary reading is *ferrea*, iron, hardy; but *terrea* is the correction in the Medicean MS.: it is the reading of one MS. and of Philargyrius and Lactantius (ii. 10), and has been received by Voss, Jahn, Wagner and Forbiger.—*duris arvis*, as opposed to beds, the ordinary birthplace of mankind.—*sidera*. The stars were regarded by many as animated beings. Cf. Aen. i. 608.—*Nec res*, etc. ‘Nor in fact could tender, new-formed beings (sc. plants and animals) ever come to be able to endure the present vicissitude of seasons.’—*hunc laborem*, this hardship, that men now experience from the extremes of heat and cold.—*Inter*. In logical correctness it should be *ante*—*exciperet*, would receive, as the nurse does, the new-born babe. Throughout all this digression the idea of female parturition was present to the poet’s mind.

346-353. Further directions about planting.—*Quod superest*. A usual form of transition with Lucretius.—*quaecunque*, etc., ‘whenever you are planting out.’—*premes*: because the plants were pressed down in the loose clay in which they were set; or rather *it* was pressed about them.—*virgulta*, i. e. *surculi*, *flagella*, etc.—*Sparge*, etc., ‘mind to dung them well, and to put plenty of clay about them.’—*aut lapidem*, etc. It would seem necessary to suppose a connecting particle here; for the poet surely cannot mean the stones to be a substitute for dung and clay.—*lapidem bibulum*, pieces of sandstone that will imbibe the water.—*squalentes conchas*, rugged sea-shells, as those of the muscle, oyster, etc.—*Halitus*, air.—*animos tollent*, will take courage, i. e. will thrive.—350. *jamque reperti*,

'there are some.' An aorist as usual.—351. *saxo*, with a large stone; not however laid flat, but set at an angle on the ground close to the plant.—*atque*, i. q. *aut.*—*ingentis*, etc., with a heavy piece of tile, or perhaps with an earthen pot laid over the plant.—*hoc*, *Hoc.*, this, i. e. either the stone or the tile; they both apply to the one object.—*munimen*, i. q. *munimentum*. Virgil is the earliest extant writer in whom this word occurs. Ovid adopted it from him, *Met.* iv. 773; xiii. 212.—*ad*, against.—*Hoc*, sc. *munimen*.—*hiulca*, gaping, proleptically: see on i. 320.—*siti*, with thirst. We would join this with *hiulca*, not with *findit*.—*canis*, i. e. *Sirius*. *Arentes cum findit Sirius agros*, *Tibul.* i. 7, 21.

354–361. Digging about and propping the young vines.—*diducere*, to loosen, literally to draw asunder. This is the reading of the Roman and four other MSS., and is adopted by Voss, Jahn, Wagner and Forbiger. The Medicean and the others read *deducere*.—*ad capita*, about or next to the plants. *Circum capita addito stercus*; *circum capita sarito*, *Cat. R. R.* 33.—*duros*, etc., to work up the ground with the *bidens*: see Terms of Husbandry, s. v.—*exercere solum*. See on i. 99.—*levis calamos*, etc., as supports for the vines.—*rasae hastilia virgae*, straight, peeled rods, like the shaft of a spear.—*summasque*, etc., and at length to climb the stages on the elms. See Terms of Husbandry, v. *Arbustum*.

362–370. Pruning.—*Ac dum prima*, etc. He recommends not to use the pruning-knife with the young vines, but to take away the superfluous shoots with the hand. Cato (33) gives the same precept, but Columella (iv. 11) says that experience had proved it to be incorrect.—*ad auras*. See on Ec. v. 61.—*laxis habenis*, a figure taken from horses. Cf. *Aen.* i. 63; v. 662; vi. 1. *Arboribusque datum est variis exinde per auras Crescendi magnum immissis certamen habenis*, *Lucr.* v. 784.—*per purum*, i. q. *per aërem*, as v. 287, *in vacuum*.—*Ipsa*, sc. *vitis*, for this was in his mind all along.—*acie*. This is the reading of the best MSS.: others have *acies*.—*amplexae*, sc. *vites*.—*validis stirpibus*, with strong well-grown stems.—*Exierint*, they have grown up, have gone out of their tender age: see v. 81.—*tum stringe comas*, etc., 'then prune away without fear;

take away leaves and branches.' For *stringe*, see on i. 317.—*Exerce imperia*: see i. 99.—*fluentes*, straggling.

371-379. Fencing the vineyard.—*Texendae*, etc. 'The hedges must be frequently repaired,' i. e. they must be kept close and unbroken.—*tenendum*, i. e. *abstinendum*, or *arcedendum*.—*Praecipue*, etc., 'especially in the spring, while the leaves are tender.'—*imprudens laborum*, unacquainted with hardship. Cf. v. 343. *Imprudens harum rerum*, Ter. Eun. i. 2, 56; *imprudentes legis*, Cic. Inv. ii. 31, 95.—*indignas*, such as it does not deserve, i. e. rough, severe. Cf. Ec. x. 10.—*uri*. The *urus* is described by Caesar (B. G. vi. 28) as a native of the Hercynian forest in Germany. It was, he says, almost as large as an elephant, but of the shape and colour of a bull; of great strength, velocity and fierceness. It does not appear that it was to be found anywhere else; and its name may be, as is said, a corruption of the German *Urochs* (i. e. Great-ox). Its name too may have become so familiar at Rome at that time, that Virgil might venture, as he has done, to use it for the wild oxen or buffaloes of Italy, which is the only sense in which it can be taken here. In iii. 552 he seems to use it in its proper sense.—*caprae*. This is the reading of the Medicæan, Roman, and other good MSS., and is adopted by Wagner and Forbiger. The common reading is *caprae*, roes, which is supported by the following line of Horace (S. ii. 4, 43), *Vinea submittit capreas non semper edules*. But, as Wagner observes, it would be strange if the poet were to omit the most pernicious animal of all, and afterwards introduce it in an incidental kind of way. The reading *caprae* seems to owe its origin to an idea that a wild animal should be joined with *uri*.—*sequaces*, following, persecuting (Cf. iv. 230), from the restless nature of the goat, that goes up and down selecting the green leaves and shoots.—*Illudunt*, waste, destroy: see i. 181. *incumbens scopulis*, lying on the rocks, and therefore heating them thoroughly. Vineyards were often planted on rocky hills.—*nocuere*, sc. *vitibus*.—*venenum*, the saliva of cattle, especially of the goat, was thought to be poisonous to plants: see v. 196.

380-396. A digression on the festivals of Bacchus in Greece

and in Italy.—380. *Non aliam*, etc. ‘It was for this and no other offence that the Athenians used to sacrifice the goat to Bacchus, to which the drama is indebted for its origin.’ The verbs *caeditur* and *incunt* are to be understood in a past sense, in order to accord with those that follow.—*veteres ludi*, the old dramas, the first rude attempts at the drama.—*proscenia*. The *proscenium* was the stage, the part before the *scena*.—*ingeniis*, for men of talent; as in Horace (Ep. ii. 2, 81), *Ingenium sibi quod vacuas desumpsit Athenas*. See Excursus VII. The common reading is *ingentes*.—*pagos*, etc., in the villages and at the crossroads round the country.—*Thesidae*, the people of Attica. This word, naming the people from their prince, is peculiar to Virgil: he formed it probably in imitation of the *Aeneadae*, (i. 1) and *Romulidae* (iv. 687) of Lucretius.—*Praemia posuere*, offered rewards. The festival was the rural Dionysia (τὰ κατ’ ἀγροὺς), and the reward was a buck-goat (τράγος), whence tragedy is said to have derived its name: see Hor. A. P. 275. seq.—*unctos saluere*, etc. The Ἀσκωλιασμός, or play of hopping on inflated goatskin bags which were smeared with oil: the numerous falls of course excited the merriment of the spectators. *Saluere* is the reading of the best MSS.: others have *saliere*.—385. *Ausonii*. Properly the Italians, but used here for the people of Latium, who were supposed to be indebted in part for their origin to the Trojan companions of Aeneas.—*Versibus incomptis*, with rude unpolished verses. These were extemporaneous, and were probably originally in the Saturnian measure. The popular extempore verse in our poet’s time would seem to have been the trochaic tetram. catal.: see Suetonius, Jul. 49, 51, 80; Galba, 6; Vell. Pat. ii. 67; Schol. Juv. v. 3.—*Ora*, etc., ‘they put on them frightful masks made of cork.’—*Et te Bacche*, etc., ‘they sing hymns to Bacchus,’ or rather to Liber, the proper Italian deity.—*Oscilla*. These were small images of the god that were, as here described, hung from the trees, and as they were moved by the air, and so turned their faces in different directions, they were held to indicate the favourable regards of the deity on the plants in that direction.—*molliā*, i. e. *mobilia*, from which it is contracted. It is a Lu-

cretian word: see iv. 977; v. 1063; Hor. Sat. i. 9, 25. Virgil uses it again, Aen. viii. 666.—*pinu*. This tree was probably selected because its branches are all at the top, so that nothing would impede the free motion of the *oscillum*.—390. *Complentur*, etc. As the vineyards are mentioned in the preceding verse, we may suppose that by the vales and woods he means the cornels and other fruits and berries that grew wild in them.—*valles cavae*: cf. v. 186. Pindar (Isth. iii. 19) has κοῖλα ῥάπα, and Livy (xxviii. 2) *ibi in cava valle, atque ob id occulta, considerare militem jubet*. The *cava vallis* would seem to answer to our restricted sense of the word *glen*, as opposed to the wide, spreading vale.—*profundi*, deep, spreading far into the mountains.—*Et quocunque*, etc.: see on v. 389.—*honestum*, handsome. Cf. Aen. x. 133. *Honestus* is the Greek καλός, and is used of the mind as well as of the person.—393. *suum honorem*, his due praises.—*patriis*, that have been handed down to us from our forefathers.—*lances*, dishes or plates on which the offerings to the god were presented: see on v. 194.—*liba*, cakes smeared with honey: see on Ec. vii. 63. These were used at the festival of the Liberalia: see Ov. F. iii. 761, and the passage from Varro in our note there on v. 726.—*ductus cornu*. This was the way in which the goat was usually led to the altar.—*exta*, the joints. Such parts of the carcass as were not consumed on the altar were feasted on by the worshippers. The adj. *pinguia* shows that it is not of the heart, liver, etc. that he is speaking. *Exta* is here probably, as Aen. vi. 254, i. q. *viscera*, that is, says Servius, “quicquid inter ossa et cutem est.”—*columnis*, hazel; this tree being, like the goat, hostile to the vine: see v. 299. From *corulus* was formed the adj. *corulinus*, contracted to *corulnus*, and then, for the sake of euphony, by metathesis made *columnus*.

398-419. Incessant labour about, and attention to, the vines.—*ille labor*, that toil. *Ille* is emphatic, to call the attention of the reader.—*Cui numquam exhausti satis est*, i. q. *qui numquam satis exhauritur*. In thus using the part. for a subst., he followed the example of Lucretius.—*namque*, i. e. *nempe*.—399. *Terque*, etc., several times.—*scindendum*, is to be broken, loosened, stirred up, sc. with the *bidentes*.—*gleba*, etc. ‘When that has

been done, you must break the clods with the other side of the *bidens*.'—400. *Aeternum*, evermore, without ceasing. See *Aen.* vi. 400, 617; *Hor. Ep.* i. 10, 41.—*levandum*, etc. 'the leaves must be stripped off all the vines,' the *pampinatio*.—*nemus*: see v. 308.—*redit labor actus in orbem*. Heyne says the construction is, "*Labor qui actus erat redit in orbem*." It would however seem to be a metaphor taken from the races of the Circus, in which the chariots were driven round and round.—*Atque in se*, etc., 'and the year rolls itself on itself along its own traces.' Probably an allusion to its Greek name. Varius, the poet's contemporary, also spoke of the year as *sua se volventis in vestigia*.—403. *jam olim*, i. q. *jam tum*, v. 405. *Olim* is used of the future as well as of the past. Cf. *Aen.* v. 125; *Hor. S.* ii. 3, 60.—*Frigidus*, etc. This verse, Servius says, was taken from Varro Atacinus.—*silvis*, from the woods in general.—*honorem*, the leaves, which are the ornament or honour of the trees.—*acer rusticus*, the active diligent farmer.—*curvo Saturni dente*, the pruning-hook, the emblem of Saturn.—*relictam vitem*, the vine abandoned, as it were, of its fruit and foliage, and left deserted.—*Persequitur*. He, as it were, takes advantage of its desolate condition, and persecutes it.—*fingitque putando*, forms it, brings it into proper condition by pruning. Perhaps it is a metaphor from breaking horses, of which he says (*Aen.* vi. 80), *fingitque premendo*.

408. *Primus humum*, etc. 'Be the first to dig and prune your vineyard, but be the last to gather your grapes; for the more thoroughly ripe they are the better will be your wine.'—*Sarmenta*, the branches that were cut off in pruning.—*vallos*, the stakes or poles that supported the vines. They were taken up and put under covert at the end of the vintage, like our hop-poles and pea-stakes.—*metito*, literally reap; an instance of the interchange of the terms of husbandry in this poem. Elsewhere (iv. 231) he uses *messis* of honey.—*Bis vitibus*, etc. The vines require to have the leaves stript off them twice a year, in spring and autumn.—*Bis segetem*, etc. The vineyard must also be weeded twice a-year.—*segetem*, i. e. *vineam*.—*sentibus*, with their thorns, i. e. their noxious growth.—*uterque labor*, sc. of pampination and of weeding.—*Laudato*, etc. *Ergo*

is understood. 'You may therefore praise large farms, but take my advice and cultivate a moderate-sized one, which you may expect to be able to manage well.'—413. *Nec non*, etc. A further labour of the vine-dresser is to cut *ruscus* in the woods, and reeds on the sides of rivers, and willows in the osiery for tying his vines, etc.—*inculti*, because it requires little or no culture.—*cura*, viz. that of cutting and preparing the rods.—*arbusta*, i. e. *vineae*.—417. *Jam canit*, etc. The vine-dresser has tied up and pruned all his vines, singing, as was usual, at his work.—*effectos extremus*. This is the reading of the Med. and Rom. MSS. and others, adopted by Wagner, Jahn and Forbiger. Others read *effetos extremus* or *effetus extremus*, etc. All the editions, from that of Aldus down (those of Heyne and Voss included), have *extremos effetus*; but, as Wagner very justly observes, *effetus* cannot properly be applied to the vine-dresser, who has merely finished his labour, but is by no means exhausted by it. He is termed *extremus*, as having come to the end of the vines; or, as in so many instances already noticed, this adj. properly belongs to *antes*, which are termed *effectos* as being finished.—*antes*, plots. *Ad* is understood.—*Sollicitanda*, etc. Still his labour and anxiety are not at an end; the soil must be stirred up with the plough or the *bidens*, and hail and rain are to be dreaded.—*pulvis movendus*. The surface of the soil, when dug or ploughed, is to be pulverised by breaking the clods: or *pulvis* may be merely i. q. *tellus*.—*Juppiter*, i. e. *Jup. Pluvius*, the god being put for the sky or weather over which he presides, as in Hor. C. i. 22, 19. *Nebulae malusque Juppiter urget*.

420-425. Culture of the olive.—*non ulla cultura*. That is in comparison with the vines, for they require some culture.—*Cum semel*, etc. When they have once struck root.—*auras tulerunt*, have stood the weather: see v. 332 seq.—*satis*, to the plants. Cf. v. 267 and v. 436. Some however, among whom is Jahn, take *satis* as an adv.—*dente unco*, i. e. with the *bidens*.—424. *humorem*, the requisite moisture.—*vomere*, sc. *recluditur*. Servius (who is followed by Wagner) takes *cum* as a preposi-

tion in this place, adding that it is superfluous, as in this line of Ennius, *Effundit voces proprio cum pectore sancto*.—424. *fruges*, fruit, i. q. *fructus*. Columella (ix. 1) has *fruges roburnei* for acorns. The same writer, when treating of the culture of the olive, says (v. 9, 15), *Nam veteris proverbii meminisse convenit: eum qui aret olivetum rogare fructum; qui stercoret exorare; qui caedat* (i. e. putet) *cogere*.—*Hoc*, i. e. *propter hoc*; a Lucretian formula; or perhaps *hoc in modo*.—*Paci*, to the goddess Peace. The olive, it is well known, was the symbol of peace: see *Aen.* vii. 154; xi. 101.—*nutritor*. The imperat. of *nutrior*, anciently used for *nutrio*: see *Prisc.* viii. 5, 26.

426–453. The culture of other kinds of trees.—*Poma*, i. q. *pomi* (see v. 34), fruit-trees, apples, pears, cherries, etc.—*quoque*, i. e. like the olive.—*ut primum*, etc., as soon as they get strength. Cf. v. 422.—*nituntur*, shoot up, struggle up.—429. *interea*, i. e. while we are cultivating the vine, olive, etc.—*fetu*, i. e. with wildings.—*aviaria*, the haunts of birds, i. e. the thickets. An *aviarium* was properly a part of the farm-buildings, in which thrushes and other birds were shut up and fattened. The present is the only instance of its employment in any other sense.—*Sanguineis baccis*: see *Ec.* x. 27.—*Tondentur*, are browsed by the goats, i. e. afford them food.—*taedas*, firewood of fir.—*Pascuntur*, etc. With which we keep up fires at night, by whose light we can work.—*Et dubitant*, etc. When such is the utility of these trees, will any one hesitate about planting them and bestowing on them the little care they may require? It is remarkable that this verse is wanting in the Med. MS.—434. *Quid majora sequar?* The fut. *sequar* can hardly refer to what has preceded; a critic therefore proposed to read *sequor* in opposition to all the MSS. But Wagner says the reference is in reality to v. 437. For the force of *et* in that verse, see *Aen.* v. 109 *seq.*; 839 *seq.*; ix. 176 *seq.*—*illae*, even they, emphatic.—*umbras*, sc. in the heat of summer.—*satis*, for the corn-fields, plantations of vines, etc.—*melli*, i. e. *apibus*.—*Cytorum*, a mountain of Paphlagonia near Amastris, famous for its box-wood. *Cytore buxifer*, Catull. iv. 13. He applies the part. *undans*, waving, which properly belongs to the trees, to the hill on which they grew.—*Naryciae*

picis. Naryx or Narycum was a town in Opuntian Loeris, in Greece. The poet uses Narycian for Locrian in general; for a Locrian colony settled in the south of Italy (see Aen. iii. 299); and it is of the *pix Bruttia*, often mentioned by ancient writers, that he is speaking.—438. *arva*, i. q. *tractus, terras*.—*rastris*, a dat.—*obnoxia*, under obligation to: see on i. 396.—440. *Ipsae*, etc. ‘For example, those very barren woods on the summit of Caucasus.’—*steriles*, i. e. comparatively so, with respect to fruit-trees.—*Euri*, winds in general.—*ferunt*, carry away, sc. the branches they have broken off.—*aliae*, sc. *silvae* in v. 440.—*fetus*, products, i. e. different kinds of timber.—*dant utile*, etc. ‘They furnish, for example, pines, a timber useful in ship-building, and cedars and cypresses that are used in the construction of houses.’—444. *Hinc*, from these woods, i. e. from other trees that grow in them, ash for example.—*radios*, spokes.—*trivere*, because they are partly rounded. This verb and the following *posuere* are aorists.—*tympana*, drums, i. e. wheels made solid or all in one piece. They are still used in some remote parts of Ireland.—*pandas*, curved. It is probably the ship-builders, and not the *agricolae*, that is to be understood with *posuere*.—446. *Viminibus*, in withes, for tying up vines. He now quits the woods of Caucasus.—*frondibus*, in leaves, for foddering cattle.—*hastilibus*, in shafts of spears: see iii. 23; vii. 817.—*bona bello*, good for war, i. e. for making spears, darts, etc. See Aen. ix. 698.—*Ituraeos*. Ituraea was the region beyond the Jordan: the Arabs who dwelt in it were, like the Orientals, in general held to be famous archers. The adj. is here an epithet. ornans.—*Nec tiliae*, etc. The lime and the box are both good woods for the use of the turner. *Nec ...non*, i. e. *necnon*.—*ferro acuto*, i. e. *torno*.—*torrentem*, the rushing, foaming.—*missa*, i. e. *immissa*, launched.—*Pado*, on the Po, i. e. on any river.—*Corticibus*, etc. The commentators say that two kinds of beehives are meant here, that of bark, Var. R. R. iii. 16, and that *ex arbore cava*, Id. ib. Perhaps the poet only means that the bees settle of themselves in the holes of decaying trees.

454-457. These are the advantages of the timber-trees, and what has the vine about the culture of which we are so solici-

tous to compare with them? On the contrary it has given occasion to crime.—455. *Bacchus*, i. e. *vinum*.—*ille furentis*, etc. As an example he cites the battle of the Centaurs and Lapiths at the marriage of Pirithoüs, caused by the excess in wine of the former.—*Rhoetumque*, etc.: particularly the following.—*cratere*. The *crater* was the large vessel in which, at an entertainment, the wine stood mixed with the requisite quantity of water, and whence it was drawn in the *pocula* and handed to the guests. The modern punch-bowl and glasses answer to the ancient *crater* and *pocula*.

458–474. The remainder of this book is devoted to the praises of a country life. The poet seems to have wrought it *con amore*, and in the whole of his works there is nothing superior to it in poetic beauty. Compare the second Epode of Horace.—*fortunatos nimium*, i. e. *fortunatissimos*. *Nimius* is frequently i. q. *permagnus*, and *nimium* i. q. *valde*. *Homo nimia pulchritudine*, Plaut. Mil. iv. 2, 8. *Lacteus hic nimio fulgens candore notatur*, Cic. Arat. v. 249. *Qui nimia levitate cadunt*, Lucr. iii. 338. *Huc nimium felix aeterno nomine Lesbos*, Lucan, viii. 139.—*ipsa, αὐτῇ, αὐτόματος, volens*.—*discordibus armis*. An allusion to the civil wars.—*humo*, from its soil, its surface.—*facilem*, easy to be procured, to be had without much labour.—*justissima*, most just, as returning with abundant interest whatever has been committed to her; or, i. q. *aequissima*, most kind.—461. *Si non*, etc. ‘If they have not the pomp and pride of wealth, clients crowding in the morning to salute them, and rich furniture,’ etc.—*foribus*, through the doors. In ancient as in modern Italy, the doors, as well as gates, were double, or what is called folding.—*Mane salutantum*. The clients repaired at break of day to the house of their patron to pay him their respects. *Prima salutantes atque altera continet hora*, Mart. iv. 8, 1. In Virgil’s time it would seem to have been still earlier; for Q. Cicero, writing to his brother (De Pet. Con. 15), speaks of it as being *multa nocte*, i. e. toward the end of night; and Catiline’s associates, *constituere ea nocte paulo post cum armatis hominibus, sicuti salutatum, introire ad Ciceronem*, and murder him, Sall. Cat. 28.—*vomit*. Hence the entrances into theatres and amphitheatres were

called *vomitoria*, as pouring in and out the crowds of spectators.—462. *totis aedibus*, into the whole house. *Aedes* is the same as *domus* in the preceding verse, according to the usual practice of Latin poetry.—*varios*, i. q. *variato*s, variegated.—*inhiant*, gape at, i. e. admire.—*postes*, apparently i. q. *fores*. It was usual to adorn the leaves of the doors, as well as the couches and other furniture, with tortoiseshell, ivory, etc. *Et suffixa manu foribus testudinis Indae Terga sedent*, Lucan, x. 120.—*Illusas auro vestis*. *Vestis* is here the couch-covers: see Lucr. ii. 35; Hor. S. ii. 6, 102; Ov. M. viii. 657. They had figures worked into them with gold-thread, i. e. were embroidered with gold: they were usually red or purple: see Aen. i. 700.—*Ephyreia aera*, vessels made of the metal called Corinthian brass, which were of great value. *Ephyra* was the ancient name of Corinth.—465. *Assyrio*, i. q. *Syrio*, i. e. Oriental.—*veneno*, dye, i. e. the Phœnician or purple dye. *Venum* . . . eo nomine omne continetur quod adhibitum ejus naturam, cui adhibitum est, mutat, Caius Dig. L. 16, 236. It is of dress that the poet is now speaking.—*casia*, cassia, the fragrant bark, like cinnamon: see the Flora.—*liquidi*, clear, as so often.—*usus olivi*, i. e. *oleum quo utuntur*. Cf. iii. 135; Hor. C. iii. 1, 42.—467. *secura*, i. e. *sine cura*. In old Latin *se* was i. q. *sine*.—*nescia fallere* (a Græcism), that knows not to (i. e. will not) deceive or disappoint of the advantages which it promises, like that of the people of wealth and power who were exposed to proscriptions and other dangers.—*latis fundis*. Not the *latifundia*, but estates having variety of surface, containing spreading hills, caverns, etc.—*vivi lacus*, ponds consisting of running perennial water.—*frigida Tempe*, cool valleys. Τέμπεα or Τέμπη (à τέμνω?) signified a valley in general, and was not peculiar to the celebrated one in Thessaly: see Ovid. Fast. iv. 477; A. A. i. 15; Stat. Th. i. 485.—471. *lustra ferarum*, the haunts of game, i. e. hunting is there.—*patiens operum*, etc., able to bear work and living moderately; opposed to the town population.—*Sacra deum*, etc. The sacred rites of the gods are there performed with more devotion, and parents are held in greater respect.—474. *extrema per illos*. ‘Justice, when quitting the earth, in the brazen age of the world, abandoned

the country the last;’ i. e. there remain in the country some vestiges of primeval innocence and virtue.

475–489. He gives the preference to a life devoted to literature and philosophy; but if he cannot attain to that, he will adopt a rural life before any other.—*dulces ante omnia*. We agree with the critics who take these words together, and as equivalent to *dulcissimae*. Thus Ec. iii. 61, *Nobis placent ante omnia silvae*. Compare the expressions *optime rerum*, *dulcissime rerum*. Aratus (Phaen. 16) has *μοῦσαι μελίσχαι*.—*sacra fero*, ‘whose sacred emblems I bear.’ The allusion is to the rites of Bacchus, as appears from the passage of Lucretius which he had in view. It is to that author’s poem, and not to those of Empedocles and other ancient philosophers, that he alludes in the following verses, and which he fain would emulate.—*caeli vias et sidera*, i. e. *vias siderum in caelo*.—*Defectus solis*, the changes in the appearance of the sun. He may have had in his mind its appearance after the death of Caesar: see i. 457.—*Lunae labores*, the eclipses of the moon. He varies the phrase from Lucretius, as it is the eclipse, not the change from old to new, that he wishes to express. *Labor* is toil or suffering: see i. 150.—*Unde tremor terris*, the causes of earthquakes.—*qua vi*, etc., those of the flow and ebb of the tide. He of course means the tides of the ocean, as they are hardly perceptible in the Mediterranean.—*Obicibus ruptis*. As if they were restrained or held down by some material barriers. For the metre, see on i. 482.—*Quid tantum*, etc. Why the days are so short and the nights so long in winter.—483. *Sin, has ne possim*, etc. ‘But if the cold blood about my heart prevents me from attaining this knowledge of nature.’ It was the opinion of some of the ancient philosophers that the blood about the heart was the seat of thought, and as that was warm or the reverse the mental powers were vigorous or obtuse.

V. 475. sed acri
 Percussit thyrsos laudis spes magna meum cor,
 Et simul incussit suavem mihi in pectus amorem
 Musarum.—Lucr. i. 921.

V. 478. Solis item quoque defectus lunaeque latebras.
 Pluribus e causis fieri tibi posse putandum ’st.—*Id. ib. v. 750*.

Αἷμα γὰρ ἀνθρώποις περικαρδίον ἐστὶ ρόημα. Empedocles in Et. Mag. v. αἷμα. Lucretius makes the heart the abode of the *animus*.—485. *rigui amnes*, the rivers that flow through or water.—*in vallibus*. This should be connected with *placeant*.—*inglorius*, without attaining to fame or honour by philosophy, or arms, or eloquence. Cf. iv. 94; Aen. ix. 548; x. 52; xi. 793; xii. 397.—*O ubi*, etc., sc. *qui me sistat*, from the following verses. We agree with Heyne and Voss in following Ascensius in this mode of supplying the ellipse: it is certainly the more Virgilian. Jahn and Forbiger follow Ruæus in understanding *sunt*. *Qui sistat* is opt., not interrogative.—*campi Spercheosque*, the plains of Spercheos, a river of Thessaly.—*Taygeta*, sc. *juga*, ὄρη.—*bacchata* (passive), on which they celebrated the rites of Bacchus, a temple to whom, only to be approached by women, stood at the foot of that mountain. Paus. iii. 20. Lucretius however (v. 822) uses *bacchor* simply for *to range*.—*O qui me*, etc., i. e. *O ubi est qui*, etc.—*protegat*, cover me over. It is more than the simple *tegat*.

490-502. *Felix*, etc. The philosopher is happy in the possession of knowledge, but so also is the dweller of the country in his exemption from ambition and all its cares and dangers.—*metus omnis*, etc. The great object of the ancient philosophers, especially the Epicureans, was to overcome the dread of death and the terrors of a future state. Here particularly the poet has his eye on several places of Lucretius.—*strepitum*, the din, the noise that was made about the abode of the dead; not the roaring of the waves of the river Acheron.—*Acherontis avari*, the insatiable Acheron; like *avarum mare*, Hor. C. iii. 29, 61. Acheron is here i. q. Erebus. See Mythology, p. 552.—*ille qui novit*, etc., i. e. *agricola*.—494. *Pana*, etc., namely

V. 491. Quare Religio pedibus subjecta vicissim
Obteritur.—Lucr. i. 79.

Diffugiunt animi terrores, moenia mundi
Discedunt.—Id. iii. 16.

At contra nusquam apparent Acherusia templa.—Id. i. 25.

Et metus ille foras praeceps Acheruntis agendus
Funditus, humanam qui vitam turbat ab imo.—Id. i. 37.

Pan, etc. See on i. 138.—495. *populi fasces*, the consulate at Rome.—*purpura regum*, the purple robes of kings, in Parthia and the countries not subject to Rome.—*Flexit*, i. e. *flectit*, i. q. *movet*. Aen. vii. 252. All the verbs from v. 490 are aorists.—*et*, i. q. *aut*.—*infidos agitans*, etc. The allusion is said to be to the contest for the Parthian throne between Phraates and Tiridates (see Hor. C. i. 26, 3 *seq.*; Justin, xlii. 5); but these were not brothers. It is therefore probably merely a general one to the contests between brothers and cousins for the thrones of the East, which continue down to our own days.—*Aut conjurato*, etc. The part. properly belongs to *Dacus*. The Dacians dwelt in the mountains of Transylvania beyond the Danube or Hister; hence probably they are said to *descend*. At this time they were beginning to make incursions into some of the frontier Roman provinces.—*Nec res Romanae*, etc. Nor does he concern himself about the public affairs of Rome, or those of kingdoms destined to fall by her arms or by those of each other. This is pure Epicurean philosophy; but we must recollect that it is of the *agricola* in general, and not of the Italian in particular, that he is speaking.—*perituraque*. Here the *que* is probably i. q. *re*.—499. *Aut doluit miserans*, etc. Because, living in the country, where all is abundance, there is no distress to cause him pain; and having enough, and not witnessing any great display of wealth, he feels no envy.—*habenti*, i. e. *diviti*, a frequent meaning of *habere*.—*ferrea jura*, iron laws, on account of their rigour.—*Insanum forum*. On account of the violent contests both in public and private affairs of which it was so often the scene.—*tabularia*, i. q. *tabularium*. The Tabularium was the place in which the archives of the state were kept. As the contracts with the Publicans, or farmers of the revenue, were among these, the critics think the meaning of this place is that the *agricola* does not farm taxes.

503–512. The pursuits of ambition and avarice.—503. *Sollicitant...regum*. Voss and Heyne, as it would appear, understood here three modes of obtaining wealth, viz. trade, war, and the favour of the great; Wagner thinks the whole refers to one subject, namely foreign war, as opposed to civil war,

v. 505. This latter is perhaps the better mode of interpretation, *ut gemma bibant*, etc. being understood from v. 506 after *regum*.—503. *caeca*, dark, dangerous, as being full of shoals and sunken rocks.—*ruunt in ferrum*, rush to battle.—*penetrant*, etc., storm cities and plunder the palaces which they contain; or merely enter palaces as courtiers.—*aulas et limina* is a hendyadis.—*petit excidiis*, attacks in order to destroy, like *petere bello*.—*urbem*, sc. *Romanam*, Rome.—*miseros Penates*, the houses of his unhappy fellow-citizens; or perhaps the Penates or guardian gods of Rome.—*Ut gemma*, etc. The reason why men engage in foreign and civil wars is that they may acquire wealth, so as to possess costly drinking-cups made of single gems, such as onyx, or set with others of greater value, as was the custom at Rome, and have purple couch-covers: see v. 464.—*Sarrano*, Tyrian; from *Sarra*, a name of Tyre (formed like it from the Phoenician name *Tsor*), as *Poenus Sarra oriundus* in Ennius.—*Condit opes*, etc. Another, instead of spending his wealth in luxury, stores it up and broods over it. Cf. *Aen.* vi. 610.—508. *Ilic stupet*, etc. Another is lost in admiration of popular eloquence, as poured forth by a Cicero or other great orator from the Rostra in the Forum, and longs to acquire the same power.—*hunc plausus hiantem*. Another, hearing the repeated shouting and clapping of hands of people of all ranks in the theatre at the presence of a Pompeius, a Cicero, a Maecenas (*Hor. C.* ii. 17, 25), is ambitious of the same applause. Cf. *Lucan*, i. 133.—*cuneos*. In the ancient theatres and amphitheatres, as the part where the spectators sat was an arc of a circle, the rows of seats also formed arcs, which increased in compass as they receded from the front. Passages for the spectators to enter and reach their seats ran from back to front, intersecting the rows, and thus dividing them into separate portions, which, as they were broad above and narrow below, were named *cunei* or wedges. Each spectator's *tessera* designated the *cuneus* and row in which he was to sit. The amphitheatre at Verona and the theatre at Pompeii exhibit the *cunei* clearly.—*enim*, i. q. *sane, utique*, δὲ. Cf. *Aen.* ii. 100; viii. 84. See on iii. 70. This power of *enim* appears very plainly in *enimvero* and *sed enim*. Voss and Jahn

agree with those who make a parenthesis of *geminatus enim*.—509. *patrumque....gaudent perfusi*, etc. His mind reverting to the evils of civil commotions, he represents the victors as rejoicing, though, as was so often the case, sprinkled with the blood of their own near relations. *Fratres*, we must recollect, included cousins. *Gaudent perfusi* is a Græcism: cf. *Aen.* ii. 377; x. 426, 500; xii. 6, 702.—*Exsilioque*, etc. Others, i. e. the vanquished (*que*, i. q. *aut*), quit their country and seek foreign lands: *exsilio*, the place of exile.—*Atque alio*, etc. Horace says (*C.* ii. 16, 18), *Quid terras alio calentes sole mutamus?*—513. *Agricola*, etc. The opposite advantages of the country.—*anni labor*, the toil of the year, i. e. the produce of that toil.—*meritos*, deserving of their support, as having merited it by ploughing.—*Nec requies*. There is no cessation of production.—*exuberet*, abounds. This verb seems to be only another form of *exsupero*, *exupero*, and not to be derived from *uber*.—*mergite*. “*Manipulos spicarum mergites dicimus.*” *SERVIVS*. The word only occurs in this place in this sense. The *mergis* seems to have been a heap of corn collected with the *mergae* or pitchforks.—*oneret sulcos*, i. e. when growing or when cut.—*atque horrea vincat*, i. e. when carried: see i. 49.—519. *Venit hiems*; *teritur*, etc., i. e. *cum venit*, etc. In the winter the olives, for which Sicily was famous, were pressed. *Trapetus*, *trapetum*, pl. *trapetes* (τραπητης à τραπεώ, *calco*), the olive-press.—*Glande sues laeti*. The construction is *sues laeti glande*. *Lacti* is here perhaps sleek, fattened.—*Et varios*, etc. Autumn too yields its produce. He goes back, we may see, to another season.—*ponit*, i. q. *deponit*, lays down, yields.—*et alte*, etc. The grapes ripen on the rocky hills.—523. *oscula*, i. e. *ora* or *labra*: *Aen.* i. 256.—*Custa pudicitiam*, etc., i. e. *pudica est mulier*.—*ubera*, etc., ‘they let down their milky udders,’ i. e. their udders are large and full.—*agitat*, freq. of *ago*.—*Ignis*, i. e. *ara*.—*cratera coronant*. It was the custom

-
- V. 510. Sanguine civili rem conflant, divitiasque
 Conduplicant avidi, caedem caedi accumulantes.
 Crudeles gaudent in tristi funere fratris,
 Et consanguineum mensas odere timentque.—*Lucr.* iii. 70.

to bind the craters with wreaths of flowers: see Aen. i. 726; iii. 525.—*pecoris magistris*, the herdsmen: see Ec. ii. 33.—*certamina*, i. e. ἀθλα, the prizes of the contest: see Aen. v. 66. Wagner however thinks that *certamen ponere* can only signify *cert. instituere*, ἀγῶνα προτιθέναι; but this will ill accord with *in ulmo*, unless we suppose that they were to cast their darts at a mark on the elm.—*nudant*, sc. *pecoris magistri*. The common reading is *nudat*.—*agresti palaestrae*, for the rustic ring, as we may say.

532-540. This was the mode of life in the good old times of Italy.—*fortis Etruria crevit*, Etruria grew powerful. In the early days of Rome the Tuscans were powerful both by sea and land.—*Scilicet, sane*, δῆ. We would, with Forbiger, join this word with what precedes, and place a comma after it.—*rerum pulcherrima*, greatest and most illustrious of states, χρῆμα κάλλιστον. The word *res* is inclusive of persons singly or collectively, as well as of things; thus *pulcherrime rerum* is said of a man: Ov. Met. viii. 89; Her. iv. 125. *Pulcher* in the sense of flourishing occurs in Florus ii. 19, *pulcherrimus populus*, and iv. 1, *pulcherrimum imperium*.—*Septem arces*, the seven hills.—*una muro*, that of Servius Tullius.—*Ante etiam*, etc. This also was the life of the men of the golden age.—*Dictaei regis*, of Jupiter, who was said to have been reared in a cavern of Mount Dictæ in Crete.—*Impia*. This word is to be taken rather in the sense of unkind, ungrateful, than of impious; for there does not appear to be any impiety in eating animal food, while to slaughter the labouring ox, the companion of the husbandman's toil, was regarded as an unfeeling, cruel act.—*Aureus*, as ruling over the golden race of men.—*classica*, sc. *signa*, the charge, which was given with trumpets and horns.—*enses*, i. e. the iron from which they were to be formed.

541, 542. It is time to conclude this book. The metaphor is taken from travelling.—*spatiis*, in stages: see i. 512.—

V. 537. Οἱ πρῶτοι κακόεργον ἐχαλκεύσαντο μάχαιραν
Εἰνοδὴν, πρῶτοι δὲ βοῶν ἐπάσαντ' ἀροτήρων.

Arat. Phaen. 131.

aequor, a plain : see i. 50.—*fumantia*. Some good MSS. read *spumantia* ; but that will not agree with *colla*.

BOOK III.

ARGUMENT.

INVOCATION, 1, 2. Novelty of the subject and triumph of the poet, 3–39. Call to Maecenas, 40–48. Choice of cows and breeding, 49–71. Choice of a stallion, 72–94. Subject continued, 95–122. Care of the sire, 123–137. Care of the mothers, 138–156. Care of the calves, 157–178. Care of foals, 179–203. Effects of desire in bulls, 204–241. In other animals, 242–285. Care of sheep and goats, 286–294. In the winter, 295–321. In the summer, 322–338. The African herdsman, 339–348. The Scythian winter, 349–383. Of wool ; choice of a ram, 384–393. Of milk, 394–403. Of dogs, 404–413. Warnings against serpents, 414–439. Diseases of sheep and their remedies, 440–463. Directions to avert contagion, 464–477. Description of a pestilence among cattle, 478 to end.

NOTES.

1–9. The present book being devoted to the subject of cattle, he commences with the mention of the principal deities presiding over them.—*magna Pales* : see on i. 339. For Pales, see Mythology, p. 538.—*pastor ab Amphryso*, sc. Apollo Nomios, who fed the flocks of Admetus on the banks of the Amphrysus in Thessaly. *Ab Amphryso*, Ἀμφρύσηθεν. *Pastores a Pergamidae*, Varro, R. R. ii. 2.—*silvae*, etc. The haunts of Pan are here put for that deity himself.—*Cetera*, etc., all other subjects of poetry have been repeated even to satiety.—*vacuas mentes*, unoccupied, idle minds.—*carminē*. Many

MSS. read *carmina*, and it is by no means certain which is the true reading.—4. *vulgata*, made common, known to all.—*Quis aut Eurysthea*, etc. Who, for example, is ignorant of the whole history of Hercules, with his hard task-master Eurystheus, the Egyptian tyrant Busiris, who offered strangers in sacrifice, and the youth Hylas whom the water-nymphs carried off?—*illaudati*, i. q. *detestandi*, by litotes, a figure common with our poet. “*Illaudatus est quasi illaudabilis, qui neque mentione aut memoria ulla dignus neque unquam nominandus est.*” Gell. ii. 6. Neither Gellius nor the critic to whom he was replying appears to have seen the full force of words of this kind.—*Cui*, sc. *a quo poeta*.—*Latonia Delos*, i. e. the wanderings of Latona and the birth of Apollo and Diana in the isle of Delos have also been the theme of poets. See the Hymns of Callimachus.—*Hippodame*, etc. Poets also have celebrated the adventures of Pelops with his ivory shoulder, and his winning Hippodame, the daughter of Oenomaus, in the chariot-race. We may here observe, that it must have been the Greek poets that he had in view, for none of these subjects seem to have been treated of by any Roman poet of that time.—*acer equis*, *δεινὸς ἵππεύειν*. *Acer* is i. q. *strenuus*, and is used poetically with an abl. case.—8. *Tentanda via est*, etc., ‘I must try some other way, by which I, like the poets I have alluded to, may rise into the air and fly aloft in the view of men.’ Poets and poems were often thus compared to birds, especially to swans: see Theognis 237 *seq.*; Hor. C. ii. 20.—*victor*, i. e. having accomplished what I proposed: see Lucr. i. 76.—*virum volitare per ora*. “*Ornatius quam ferri per ora, in ore omnium esse.*” HEYNE. We prefer the interpretation given above, as more poetic and more in accordance with what precedes. The expression is used in a similar way Aen. xii. 535, to which we may add the following instances. *Incedunt per ora vestra magnifici*, Sall. Jug. 31; *nitidus qua quisque per ora Cederet*, Hor. S. ii. 1, 64.

10-25. He will be the first poet that Mantua has produced, and when he returns to dwell there he will raise a temple in honour of Caesar, and celebrate games like those of Greece. This is all expressed with the exaggeration permitted to poetry,

and has its origin in the practice of the victors at the Olympic and other games raising in their native towns chapels or altars to their patron deities in commemoration of their success.—11. *rediens*. We must recollect that he wrote this poem at Naples.—*Aonio vertice*, i. e. from Helicon, as in Lucretius; but perhaps with a reference to Hesiod.—*deducam*, I will lead down, sc. from their sacred hill.—*Idumaeas palmas*. Palms were the ornaments and emblem of victory; *Idumaeas*, i. e. Edomite or Judæan, an epith. orn., Judæa being celebrated for its palm-trees.—*templum ponam*, I will raise a temple; like the Greek *τιθημι*.—*Propter aquam*. A Lucretian form: see Ec. viii. 87.—*tardis ingens*, etc. The idea in *tardis* properly belongs to *errat*. On the Mincius, see on Ec. vii. 12.—16. *In medio*, sc. *templi*.—*Caesar*, i. e. *statua Caesaris*.—*Illi* (dat.), to or for him, in his honour.—*victor*: see v. 9.—*Tyrio conspectus in ostro*, seen clad in purple, as the director of the games, like the praetor at Rome.—*agitabo currus*, I will drive, i. e. I will cause to be driven, by giving the games.—*Centum*. This is probably a def. for an indef. The critics give the following examples of this employment of *centum*. Aen. i. 417; iv. 199; Catull. lxiv. 390; Tibull. i. 7, 49; Hor. C. iii. 8, 13.—*ad flumina*, along the banks of the river, sc. the Mincius.—*Cuncta mihi*, etc. His games would be so magnificent that they would attract to them all the athletes, etc. of Greece.—*Alpheum*, Olympia in Elis, on the banks of the Alpheus.—*lucos Molorchii*, Nemea, where the shepherd Molorchus entertained Hercules when he was going to attack the Nemeaeon lion.—*crudo caestu*. The *caestus*, or boxing-glove, was made of raw hide and iron.—21. *tonsae olivae*. We frankly confess that we do not know what is meant by this expression, which occurs again Aen. v. 556 and 774. Servius says that *tonsae* is “*minutis foliis compositae* ;” and Wagner supposes that, in making the garland, the larger leaves were plucked away and only the smaller ones left, lest it should shade the forehead too

V. 10. Ennius ut noster cecinit, qui primus amoeno

Detulit ex Helicone perenni fronde coronam

Per gentes Italas hominum quae clara clueret.—Lucr. i. 118.

much. Perhaps the olive was termed *tonsa* on account of the trim, stiff form of its leaves, as opposed to those of the vine, the other great object of culture.—22. *Dona feram*, I will offer sacrifices: see *Aen.* v. 101.—*Jam nunc juvat*, it delights me even now, *sc.* in imagination.—*sollemnis pompas*, the solemn or regular processions.—*Vel scena*, etc., he will also give dramatic entertainments. In the ancient theatres the *proscenium* or stage was very narrow, as the number of actors that appeared at the same time seldom exceeded four. The *scena* was the back of it, and was of wood, of a triangular form having three fronts. It revolved on a pivot, so that any one of the fronts could be made to form the *scena* of the piece that was represented. Hence the poet says, ‘the scene departs (*i. e.* is changed), its fronts (or sides) being turned.’—*Purpurea intexti*, etc. The *aulaeum*, or curtain which hung before the *proscenium* in the Roman theatre, instead of rising, as with us, descended when the piece was to begin, and rose when it was concluded. There were various figures woven into it, and, as it would seem, after the invasion of Britain by Julius Caesar, the wild-looking tattooed Britons were often thus represented. As they rose gradually with the curtain, they might be said to raise it. Ovid (*Met.* iii. 111) thus illustrates the rising of the warriors when Cadmus had sown the serpent’s teeth: *Sic, ubi tolluntur festis aulaea theatris, Surgere signa solent; primumque ostendere vultum, Cetera paulatim, placidoque educta tenore Tota patent, imoque pedes in margine ponunt.*—26. *In foribus*, etc. He returns to the temple, to describe its ornaments, particularly the sculpture in gold and ivory on its doors: see on ii. 463.—*pugnam Gangaridum*, the battle with the Indians who dwelt on the banks of the Ganges. The imagination of the Romans had long been occupied with the idea of the conquest of the East, for which Julius Caesar had been making preparations when he perished. Our poet, in flattery of the younger Caesar, here supposes that he will achieve that conquest, and penetrate further than the great Alexander, reaching even the banks of the Ganges.—27. *Quirini*, *i. e.* *Caesaris*. He gives him this title as being a second deified founder of Rome.—*hic*, on the other

valve of the door.—28. *undantem bello*, etc. The conquest of Egypt. The Nile is put for the country and its population, and is described as swelling and increasing its waves for war (*bello*, dat.).—*magnum fluentem*, πολὺ ρέοντα.—*navali surgentis*, etc., a rostrated column, in commemoration of a naval victory.—*Addam*, etc. There will also be there cities conquered in Asia, and victories gained over the Armenians (indicated by their mountain Niphates) and the Parthians.—*Fidentem fuga*, etc. Alluding to the well-known practice of the Parthian cavalry to fly, and as they went at full speed to shower arrows on their pursuers. “How quick they wheel’d, and flying behind them shot Sharp sleet of arrowy showers.” Milton, P. R. iii. 323.—*Et duo*, etc. In the spirit of prophecy he sees the extreme West, as well as the extreme East, subdued by Caesar.—*rapta manu*, seized by dint of fighting. He uses the verb *rapio* to denote the speed with which Caesar would conquer.—*tropaea*, victories; the sign being used for the thing signified.—*Bisque triumphatas*. This does not mean that each people was twice triumphed over, but that he triumphed twice, once for each.—*utroque ab litore*, from either shore, sc. of the Ocean, i. e. the Indians on the east, the Cantabrians or Britons on the west shore of the circumambient Ocean. The interpreters however, in their anxiety to reduce all to historic accuracy, say both the shores of the Mediterranean and of the Ocean, referring one to Dalmatia or Egypt, the other to Cantabria.—34. *Stabunt*, etc. He will place in the porticoes of this temple statues of Parian marble of the Trojan ancestors of the deified prince to whom it is dedicated.—*spirantia signa*, statues that are so well executed that they seem to breathe and live.—*Assaraci proles*, etc. Assaracus, son of Tros king of Troy, was grandfather of Anchises, the father of Aeneas, from whom the Julian *gens* at Rome claimed to be descended.—*demissae ab Jove*, sent down (i. e. derived) from Jove, who was the father of Dardanus, the founder of the royal line of Troy.—*Trojae Cynthus auctor*. Apollo (called Cynthus from Mount Cynthus in Delos) had, in conjunction with Neptune, built the walls of Troy. The poet introduces him here because he was regarded as his

tutelar god by Caesar, who was even reported to be his son. Suet. Aug. 94; Cf. Aen. viii. 704.—37. *Invidia*, etc. Another part of the ornaments of this temple (probably, as Voss thinks, a painting) would be the figure of Envy consigned to Tartarus, and witnessing there, and shuddering at, the torments of the various mythic criminals.—*severum*, awful, dreadful; like *tristis*, *sævus*. Lucretius (v. 36) has *pelageque severa* and *severa silentia noctis* (iv. 462), and *noctis signa severa* (v. 1189). The original meaning of *severus* would seem to be *grave*, *solemn*.—*Cocyti*, the river of lamentation; from *κωκύνειν*: see Hom. Od. x. 514; Hes. Th. 740, 807.—*mctuet*, will dread, i. e. will tremble to behold.—*tortosque Ixionis anguis*, etc. Ixion, for attempting the chastity of Juno, was hurled to Erebus, and there fixed on an ever-revolving wheel; but Virgil, in this place, is our only authority for his being bound on it with snakes.—*non exsuperabile saxum*, sc. *Sisyphi*, which he was not able to get to the top of the hill, up which he rolled it. See Hom. Od. xi. 592.

40-48. 'Such will be my future occupation; meantime I will continue my poem, and sing of cattle.'—*silvas saltusque*, the woods and the lawns which they contain.—*Intactos*, untouched, hitherto unsung by any Greek or Latin poet.—*haud mollia*. i. e. *dura*, *difficilia*. Cf. Aen. ix. 805.—*Te sine*, etc., 'All my power and inspiration comes from your advice and encouragement.'—*En age*, etc. 'Come along, fling away all delay; the dogs are baying, the horses neighing, and the woods re-echoing with the joyous clamour.' We agree with those who take these words to be addressed by the poet to himself. The critics say, that by Cithæron is meant cattle, herds of which pastured on that mountain, by Taygetus the dogs, and by Epidaurus the horses. We doubt, with Heyne, if *ingenti clamore* could be used of oxen.—*Epidaurus*. Strabo alone, we believe, beside our poet, mentions the horses of Epidaurus: he classes them (viii. c. 8) with those of Argos and Arcadia.—46. *Mox*, etc. 'I now sing of cattle, but I soon will venture to celebrate and transmit to posterity the warlike deeds of Caesar.—*accingar*, I will gird myself up, as the ancients did when about to engage in any action that required great ex-

ertion.'—*dicere*, i. q. *ut dicam*.—48. *Tithoni*, etc. Tithonus, who was the son of Laomedon, was not in the direct line from which the Julii derived themselves: his name is therefore used here probably only for the sake of variety.—*prima ab origine*, from the early or remote origin or birth. Cf. iv. 286. Lucretius has (v. 549) *prima...ab origine mundi*.

49–59. Choice of a cow for breeding: see Varro, R. R. ii. 5.—*Seu quis*, etc. General direction with respect to the breeding of horses and oxen, to attend chiefly to the qualities of the mother. This rule is still observed.—*Olympiacae*. Admiring the prizes at the Olympic games, i. e. being fond of chariot-races.—*pascit*, feeds, i. e. breeds. The praes. is here for the fut.—*ad aratra*, sc. *trahenda*.—*optima*, etc. He begins with the oxen.—*torvae*, stern-looking.—*cui turpe caput*, who has an ugly head, namely having a broad forehead, compressed cheeks, wide nostrils, etc.—*plurima cervix*, a great deal of neck, i. e. having it both long and thick.—*Et crurum tenuis*, etc., and dewlaps hanging down from the chin to the legs; i. e. the dewlaps, or skin that hangs down from the neck of a cow should be both long and deep.—54. *Tum longo*, etc., 'there should be no limit to the length of her sides;' for the greater length a cow has, the more room she will have for her calf to grow in.—*omnia magna*, etc. 'every part about her in fact should be large, even the foot.'—*camuris*, crooked, curved. "Peregrinum verbum est, id est, in se redeuntibus," Macrobius vi. 4.—56. *Maculis et albo*. A hendyadis; with white spots: for working oxen the ancients preferred dark colours. The poet means therefore, 'though I know the entirely dark to be the best, I should not however object to those that have some spots of white.'—*Aut juga*, etc. Neither is it a bad sign if she at times refuses to go quietly under the yoke, and butts now and then with her horns; for it shows spirit, which she will probably transmit to her offspring.—*quacque ardua tota*, etc., 'which is tall and long in all dimensions, even to the tail, which should sweep the ground.'

60–71. The age for breeding: in both bulls and cows it extends from the age of four to that of ten years. This is far better than the practice in some parts of England of breeding

from yearling heifers, as it completely checks their growth: two years is a usual and far better age.—60. *Lucinam*, i. e. *partum*. The goddess, as usual, is put for what she presides over.—*Cetera*, sc. *aetas*, i. e. before four and after ten years.—63. *Interea*, in the intervening six years.—*superat*, abounds, is exuberant in.—*pecuaria*, i. q. *pecora*: see Pers. iii. 9. *Pecuarium* is usually the place where the *pecora* are.—*primus*, ‘i. e. quamprimum,’ says Heyne; but it rather means, ‘be the first to.’ Cf. ii. 408.—*Atque aliam*, etc., ‘keep up your stock by breeding.’—*Optima*, etc. He is led here by his subject (as in i. 199) to make a general reflection on the flight of time carrying away the days of youth, which, by the general consent of mankind, are our best and happiest.—*labor*. See i. 150.—*Semper erunt*, etc. He returns to the subject of breeding, by observing that in a man’s stock there will always be some that he does not like, and for which he would wish to substitute others.—*quarum corpora*, i. q. *quas*.—*Semper enim refice*, ‘always then replace them.’ *Enim* is the Greek γάρ, which frequently has the sense of *then*, as ἄφετε γὰρ αὐτόν, Soph. Phil. 1054.—*amissa*, sc. *corpora*.—*et subolem*, etc., ‘add select calves to your stock.’

72-94. On the breeding of horses. Here however it is the sire, not the dam, that he describes, led probably by his poetic feeling, as he thus has an ampler field for description. In reality the choice of the dam is as necessary in horses as in any other animals.—*pecori equino*, i. e. *equis*.—*quos in spem*, etc. (*iis* understood,), i. e. those which you have resolved to breed up as stallions in order to keep up your stock.—*a teneris*, sc. *annis*.—*Continuo*, i. q. *statim*, from the very first.—*molliā*, i. e. *mobilia*, lithe: see ii. 389.—*reponit*, puts down again and again as he speeds along.—*Primus et ire viam*, etc. He shows courage; he leads the others, along roads, through rivers, over bridges. These were of course wooden bridges, which are often in a dangerous state.—*vanos*, idle, in which there is no real terror.—80. *Argutum caput*, a small, thin, well-proportioned head, the *breve caput* of Horace, S. i. 2, 89. Palladius, probably borrowing the word from Virgil, has (iv. 13, 2) *ares breves et argutas*, and (*ib.* 8) *musculosa et*

arguta corpora, speaking of horses. *Argutus* is the part. of *arguo*, to make clear, and it is chiefly used of sound, answering to the Greek λιγύς.—*brevis alvus*, i. e. *venter substrictus*, round in the body.—*obesa terga*, the haunches or loins fleshy.—81. *Luxuriat*, etc., ‘let his spirited breast abound in muscles,’ i. e. let his chest be broad and full. He uses the term *animosus*, as he presupposes such to be the character of the horse he is describing.—*Honesti*, sc. *equi*, the handsome horses: see ii. 392.—*Spadices*, chestnut and bay. This colour, called also by the Greeks φοινικόν, says Gellius (ii. 26), “exuberantiam splendoremque significat ruboris; quales sunt fructus palmarum arboris (i. e. dates), non admodum sole incocti, unde spadici et phoeniceii nomen est. Spadica enim Dorici vocant avulsam a palma termitem cum fructu.” In like manner the Italian *baio* (whence Bajardo, Rinaldo’s horse, in the romances) and our *bay* come from βᾱίον, βᾱίς a palm-branch.—*glaucci*, grey, particularly the blue-grey.—*albis et gilvo*, the white and dun. The latter colour is known to be bad, but the former is not so, and was not considered so by the ancients. The horses of Rhesus were (Il. x. 437) λευκότεροι χιόνος, θείειν δ’ ἀρέμοισιν ὁμοῖοι; so also those of Turnus (Aen. xii. 84); and see Hor. S. i. 7. 8. The critics try to make an idle distinction between *albus* and *candidus* as applied to a horse; making the former i. q. *pallidus*, the latter i. q. *nitens*, as if there could be any kind of white but one in a horse, except the case of an old grey horse, which the poet could never have meant. The best explanation is, that it is of the stallion the poet is speaking, for whom white is not a good colour.—83. *Tum si qua*, etc. A further proof of the spirit of the horse, that if he hears the sound of arms in the distance, he becomes eager and impatient to join in the fray. This applies only to the trained war-horse, not to the young colt, as above.—*micat auribus*, he pricks up his ears, and lets them fall back again repeatedly. *Mico* is to move quickly and frequently; hence to glitter, as the gleam goes and comes. The prose form here would be *micant aures*.—*tremat artus*, a Greek accusative for *tremunt artus*.—*Collectum ignem*. When a horse is in this state of excitement, his nostrils dilate and show the red of the interior,

and the breath is expelled with violence, as if there was an internal fire.—*fremens*. This is the reading of the best MSS., and is the word in the passage of Lucretius that he had in view. The other reading, *premens*, seems however to be as old as the time of Seneca, who gives it when quoting this passage, Ep. 95.—86. *densa juba*. A thick mane denotes a thick crest.—*et dextro*, etc. This is more an indication of beauty than anything else, as it has nothing to do with the goodness of a horse.—*At duplex*, etc. This means, that the muscles should rise at each side of the spine, so as to form a double ridge.—*caratque tellurem*, etc. The hoof must be strong and solid, and make an impression on the ground indicative of the strength and fleetness of the horse.—89. *Talis*, etc. Such was Cyllarus, the horse of Pollux, of Amyclae in Laconia (it is Castor whom Homer and the Greek poets celebrate for horsemanship), and the steeds given by Greek poets to Mars, and those of Achilles described by Homer.—*currus*. See i. 514.—*Talis et ipse*, etc. The Greek legend of the birth of the Centaur Chiron says that he was the offspring of the nymph Philyra and of Kronos, who, on the approach of his wife Rhea, turned the nymph into a mare, and himself into a horse: See Mythology, p. 69.—*pernix*, swift, from *per-nito*, to make a great effort.—*Pelion*. Because the north of Thessaly, where Mount Pelion lay, was the scene of this adventure.

95-102. The stallion, when affected by disease or old-age, is no longer to be employed.—*abde domo*. There are two interpretations of this passage, viz. keep him at home, away from the mares, ~~and employ him at various kinds of work~~; or, send him from home, from your farm, i. e. sell him. The verb *ab-do* literally means to give or put away, and hence its usual signification is to *hide* or *conceal*. Horace (Ep. i. 1, 5) says of the retired gladiator Veianus, *latet abditus agro*, which is very like the present passage: indeed, he would seem to have had it in his mind, for he subjoins (v. 8) *Solve senescentem mature sanus equum*. Elsewhere he says of Caesar (C. iii. 4, 38) *Fessas cohortes abdidit oppidis*. Suetonius (Tib. 12) says of Tiberius, when at Rhodes, that he was *mediterraneis*

terris abditus. The only instance of *abdo* in the sense of giving away is the following of Nemesian (Cyneg. 141), where, speaking of new-born puppies, he says, *Sin vero haec cura est melior ne forte necetur, Abdaturve domo, catulosque probare voluntas*. Voss however contends that here also the phrase signifies *keep at home*, instead of breeding for the chase. With this we cannot agree. Nemesian may have misunderstood our poet in this place, or, as the later writers so frequently did, he may have given to the compound a meaning deduced from its elements, though contrary to usage: we therefore prefer the former interpretation.—96. *nec turpi ignosce senectae*. This passage also has perplexed the critics, ancient as well as modern (for Servius notices the two ways of understanding it); as *nec* may be joined either with *turpi* or with *ignosce*: the latter is, we think, to be preferred. Voss rightly explains it: ‘Do not, out of compassion and regard for him, leave him with the mares when he is become past use through age.’ *Turpis* is here probably merely an epithet of old-age, from which all beauty has departed.—*ad proelia*, sc. *Veneris*.—99. *Ut quondam*, etc. ‘His vigour is, like that of the flame of stubble when set on fire, devoid of all force and permanence.’—*alias artes*, other qualities.—*prolem parentum*. *Parit autem, si est generosa proles, frequenter duos*, Colum. vii. 6, 7; hence it is plain that *proles* is equivalent to our *breed*, *strain*. Wagner therefore by *proles parentum* understands what we would call the horse’s *pedigree*, the breed of his sire and dam, a sense in which Servius seems also to have taken it. Voss and Jahn think it means the foals he has previously got; but this does not accord with the plural *parentum*, nor perhaps with the customs of the ancients, who usually bred all their own cattle.—102. *Et quis*, etc. It was also to be observed how they were affected by victory, or the reverse, in the chariot-race. It is well known that hunters and racers take great interest in the chase and the course.

103–112. A description of a chariot-race.—*Nonne vides*.

V. 103. Οἱ δ' ἅμα πάντες ἐφ' ἵπποῦν μάστιγας ἄειραν,
Πέπληγόν θ' ἱμῶσιν, ὁμόκλησάν τ' ἐπέεσσιν,

See i. 56.—*præcipiti certamine*, in the headlong contest.—*effusi carcere*. See i. 512.—*exultantia*, bounding, palpitating.—*pavor*, anxiety. The primary idea of fear is included, as anxiety is caused by fear of defeat.—*verbere*, i. q. *flagello*.—*proni dant lora*, ‘bending forward give their horses the reins.’—*vi*, ἴφι. This should be taken with *volat*.—*Jamque humiles*, etc., ‘the chariots bounding, as it were, along the ground.’—*sublime*, adj. for adv. Cf. Ec. ix. 29; Aen. x. 664; Lucr. vi. 97.—*humescunt*, sc. *aurigae*.—*Tantus amor*, etc., sc. in the breast of the horses: see v. 102.

113-122. The invention of horsemanship.—*Erichthonius*, one of the mythic kings of Attica: he was said to have had serpents for feet, and therefore to have first used chariots. See Mythology, pp. 378, 394.—*insistere*. Because the ancient charioteers drove standing.—*victor*, sc. in the chariot-race.—115. *Frena*, etc. The Lapiths, who frequented the Pelethronian wood on Mount Pelion (Strabo vii. p. 299), are here said to have been the first who rode on single horses. This art is by modern mythologists ascribed to their rivals the Centaurs, but it would have been absurd in the eyes of poets, who viewed these last as half horses themselves, to have supposed them mounted on horses. It was the circumstance of Thessaly having always been renowned for its cavalry that led the Greeks to ascribe the invention of horsemanship to a portion of its mythic inhabitants. See Mythology, p. 316.—*gyros*, γύρους, rings. The ancients, like ourselves, *rung* their horses when breaking them, with this difference, that they mounted the horse and rode him round and round, while we put him at the end of a cord, which a man holds in the centre of the ring, and make him trot round and round.—*equitem*. There is

Ἑσσυμένως· οἱ δ' ὦκα διέπρησσαν πεδίοιο,
 Νόσφι νεῶν, ταχέως· ὑπὸ δὲ στέρνοισι κόνει
 Ἰστατ' αἰερομένη, ὥστε νέφος ἢ θύελλα·
 Χαῖται δ' ἐρρώοντο μετὰ πνοιῆς ἀνέμοιο·
 Ἄρματα δ' ἄλλοτε μὲν χθονὶ πῖλνατο πουλοβοτείρῃ,
 Ἄλλοτε δ' αἰξασκε μετήορα· τοὶ δ' ἐλατῆρες
 Ἔστασαν ἐν ἰψόροισι· πάτασσε δὲ θυμὸς ἐκάστου
 Νίκης ἱεμένων.

Hom. Il. xxiii. 362.

some difficulty here ; for according to Gellius (xviii. 5), and Macrobius (vi. 9), and Philargyrius on this place, Ennius used *eques* for *equus* in the following verse of his Annals, *Denique vi magna quadrupes eques atque elefanti Projiciunt sese*. Horace also has (Epod. 16, 12) *Eques sonante verberabit ungula*. The only objection to this interpretation is, that *sub armis* may not seem to accord with a horse: see however *v.* 347.—*gressus glomerare superbos*, to canter, to go along doubling his forelegs under him, as may be seen in the London parks.—118. *Aequus uterque labor*, etc. By *uterque* some (among whom is Voss) understand riding and driving ; others, with more reason, these two as one, and breeding for a stallion, which Heyne says the order of ideas in *v.* 95 requires.—*aeque*, etc. For both uses they look to the youth and consequent spirit and vigour of the horse, and care not what his pedigree or former exploits may have been, for if he is aged they reject him.—*Epirum fortisque Mycenae*. Epirus and Argolis were both famous for horses. Mycenae (one of its chief towns) is put for the latter.—*Neptuni*, etc. Though he may be descended from Arion, the offspring of Neptune and Ceres (see Mythology, p. 178) ; it can hardly be the first horse mentioned i. 12, as all horses were alike descended from *him*. In this verse *ipsa*, in our poet's usual manner, refers rather to *Neptuni*. The meaning is, 'though he be descended from the steed to whom Neptune himself gave origin.'

123–137. Preparation of the horse and mare for breeding. ~~He would seem also to include the bull and cow.~~—*instant*, sc. *magistri*, *v.* 118.—*sub tempus*, sc. *admittendi*.—*denso pingui*, with solid fat, i. e. flesh ; “non laxo quod quibusdam potionibus per fraudem agasones facere consueverunt.” SERVIVS. *Pinguis*, like our adj. *fat*, is used as a subst. *Pinguedo* and *pinguetudo*, Servius says, are not Latin.—*pecori*, the stud or herd.—*maritum*. See Ec. vii. 7.—*Florentis*. This is the reading of all the good MSS. and of Gellius (i. 22) : others have *pubentis*, as in Aen. iv. 514. *Florentis* is not merely in flower ; it means in their best and most nutritious state.—*fluvios*, i. q. *aquam fluviatilem*.—*superesse*, i. e. be sufficient for.—*patrum*, i. q. *patris*.—*jejunia*, the fasting, i. e. the want of feeding, whence

want of vigour.—129. *Ipsa armenta*, i. e. *ipsas equas et vaccas*. *Armenta* (i. e. *armentum*) is the *pecus* of v. 125.—*volentes*, on purpose.—*concubitus primos*. Our poet frequently, instead of the adv. *primum*, uses the adj. *primus* joined with a subst. Cf. Ec. i. 41. Such seems to be the case here.—*nota voluptas*, the well-known sense of pleasure or instinct. *Notas Virginum poenas*, Hor. C. iii. 11, 25. This is, we think, the most natural sense; others understand, known from previous experience.—132. *cursu quatunt*, shake them by galloping, i. e. gallop them hard. This only applies to the mares.—*sole fatigant*, tire them in the sun. Perhaps he means this of the cows, and directs that they should be put under the threshing-machines; for mares are given the horse in spring, long before the corn is cut and threshed. We would not however vouch for the accuracy of the poet's information.—*Cum graviter*, etc. When the corn is threshed and winnowed.—135. *Hoc faciunt*, etc. He gives the physical reason of this practice in a figurative form: experience still proves the practice to be a good one.

138-156. Care of the mothers after conception.—*Rursus*, again, on the other hand: it is merely a word of transition.—*exactis mensibus*, when some months are past, when they are heavy in foal or calf.—*illas*, sc. *vaccas*.—*gravibus*, etc., 'pull the yokes for the loaded wains.'—*Non saltu*, etc. He now passes to the mares. *Saltu superare viam* is, says Servius, "quod solet fieri cum pascunt pedibus impeditis." This can hardly be the meaning; it is rather, 'they bound off the road along which they were going.' The following *et* and *que* seem to be disjunctive.—*rapaces*, i. q. *rapidos*.—143. *vacuis*, quiet, tranquil, where there are only themselves; or, as Servius renders it, "apertis."—*pascunt*, sc. *magistri*. Most MSS., but not the best, read *pascunt*. See Ec. i. 54.—*plena flumina*. That they might get sufficient water without any difficulty.—*muscus ubi*, sc. *sit*. As moss does not usually grow on the banks of streams, he perhaps means to indicate here the *muscosi fontes* (Ec. vii. 45) and the streams from them. These were often in the neighbourhood of caverns.—*tegant*, may shelter them.—*saxea umbra*, i. e. the shade of a rock.—*procurbet*, lies, extends itself.—146. *Est lucos*, etc. A caution about

the time of feeding cattle, on account of the gadfly.—*Silari*. The Silarus is a river of Lucania, which empties itself into the gulf of Paestum. Mount Alburnus lies to the south of it. *Plurimus*. See on Ec. vii. 49.—*volitans*, i. q. *volans*. It is here a subst. Cf. iv. 16.—*cui*, a monosyllable here.—*oestrum*. The Greeks called *οἶστρος* the insect which the Latins named *asilus*. This is all that the poet can mean. *Vertere vocantes* is i. q. *versum vocant*.—*acerba*, i. e. *acerbe*, shrilly. Lucretius also uses this adj. as an adv., *acerba tuens*, v. 34: see also Aen. ix. 794.—*furit*, rebellows, the *furor* of the oxen being transferred to the sky.—*sicci Tanagri*. The Tanager, which runs to the east of Mount Alburnus, is a feeder of the Silarus. The smaller streams of Italy are nearly dry in the heats of summer.—152. *Hoc monstro*, with this portent, this noxious animal.—*Inachiae juvencae*, i. e. of Io, the daughter of Inachus, whom Jupiter turned into a heifer, and Juno sent a gadfly to torment her. See Mythology, p. 406.—*pestem*, torment or destruction.—*meditatu*, may be i. q. *meditans*, as the verb is deponent; but it may be taken here in the past; having meditated or designed.—*Hunc quoque . . . Arcebis*, ‘you shall keep him also from your cattle.’ *Arcebis*, for *arce*, a fut. for an imperat., as in most languages.—*nam mediis*, etc. ‘it is in the middle of the day that he is most virulent.’—*pecori*. For the hiatus here, see on Ec. iii. 6.—*armenta*, i. q. the preceding *pecus*.—*Sole recens orto*, etc. ‘In order to avoid him, pasture your kine early in the morning or late in the evening.’—*ducentibus astris*. Here the stars are said to lead on the night; elsewhere they are made to follow her.

157–178. Rearing of calves.—*Post partum*, etc. When the cows have calved, the care of *them* ceases, and is transferred to the calves.—*Continuo*, etc. The first thing to be done is to brand them: see i. 263.—*notus et nomina gentis inurunt*. We confess we do not clearly understand these words. *Notas*

V. 149. Οἱ δ' ἐρέβοντο μετὰ μέγαρον, βόες ὡς ἀγελαῖαι,
 Τὰς μὲν τ' αἰόλος οἶστρος ἐφορμηθεὶς ἐδῶνησεν
 Ὡρῇ ἐν εἰαρινῇ, ὅτε τ' ἤματα μακρὰ πέλονται.

Hom. Od. xxii. 299.

et nomina seems to be a hendyadis, as Aen. iii. 444, for *notas nominum*: but what is *gentis*? We should have expected *domini*; for we nowhere read that it was the practice to mark cattle with their breed or pedigree.—155. *inurunt*, as the marks were made with a hot iron.—*Et quos*, etc. The critics observe that there is no verb to which *et* may be joined. We think, with Jahn, that the poet mentally supplied *signant*, which expresses the sense of the preceding verse.—*submittere*: see v. 73; and Ec. i. 45.—*habendo*: see i. 3.—*aris servare sacros*, those that should be reared for sale to those who wished to offer them in sacrifice. We do not think, with Heyne, that it is only a more decorous way of saying, ‘sell them to the butcher.’—*aut scindere*, etc. The other, and principal use for which oxen were reared, namely drawing the plough, and of course the cart: v. 170, *seq.*—*horrentem fractis glebis*, ‘bristling up with broken sods.’—161. *Cetera*, etc., ‘let all the rest be left to feed at liberty; but begin at once to handle those that you intend for draught.’—*pascuntur*. He uses the *praes. indic.*, as he merely wishes to indicate the usual practice.—*studium atque usum agrestem*, i. e. *studium usus agrestis*.—*viam insiste*, begin, set about. *Insisto*, with the acc.; also Aen. vi. 563; vii. 689; xi. 573.—*faciles*, sc. *ad domandum*: see i. 266.—*mobilis*, flexible, before they have acquired any fixed habits.—166. *circlos*, i. e. *circulos*, like *periculum*, *vinclum*, *saeclum*. This contraction chiefly takes place in neuters.—*torquibus*, that is, the *circlos* of v. 166.—*aptos*, i. e. *aptatos*, matched.—*gradum conferre*, to step together, as they will have to do in draught.—*illis*, by them.—*rotae inanes*, empty carts. *Rotae* for *currus*, Aen. xii. 671.—*summo*, etc., ‘just leave their trace on the ground,’ as being so light.—*Post*, etc., ‘then let them be put under loaded carts.’—*instrepat*, creak, as wooden axles do.—*temo aereus*, the pole, which was plated and fastened with iron, in ancient times with copper.—*orbis*, the wheels.—174. *puli indomitae*, the calves before they are broken in.—*vescas*, small, meagre, as in Ovid, Fast. iii. 446, *vescaque parva vocant*. Cf. iv. 131; and see Bentley on Hor. S. i. 2, 129. Doederlein (Synon. iv. p. 168) says, that as *vascus* comes from *vacare*, so *vescus* comes from *vagari*, and that it

signifies weak, vacillating, moved by every breath of air.—*frumenta sata*, i. e. growing corn.—176. *nec tibi fetae*, etc. ‘Nor, as our forefathers used to do, milk your cows after they have calved, for domestic purposes, but let the whole of the milk go to the calves.’

179–208. The rearing and training of horses.—*Sin ad bella*, etc. The ancients did not use horses for agricultural purposes, or for ordinary draught; they either rode them, or put them under carriages, both which uses are here indicated by the highest and most honourable of each kind.—*bella turmasque*, for the cavalry-service in war. *Turma* is a troop.—*studium*, sc. *est tibi*.—*Aut Alpheæ*, etc., or for the chariot-races of the Circus and other public places, indicated by the Olympic games, the most celebrated of all: see v. 19. The races were there run in the Altis or sacred grove of Jupiter.—182. *labor*, task, as implying some degree of toil and effort.—*animos*, etc., ‘to witness what we might term parades and reviews, not actual conflicts;’ to grow accustomed to the shouts of the troops, the glitter of arms, and the sound of clarions and trumpets.—*trac-tuque*, etc. The *que* here is equivalent to *aut*; for it is of another horse, namely the carriage-horse, that he is speaking.—*gementem*, creaking, in the draught (*tractu*), like *instrepat*, v. 173.—*ferre*, to bear, to stand, as we say.—*frenos audire*, to hear (without starting) the rattling and ringing of bridles, which were usually hung with little bells.—*plausæ sonitum*, to delight in being clapped on the neck.—*primo*, sc. *tempore*.—188. *Audeat*. This is the original reading of the Med., and is also that of other good MSS.; the common reading is *audiat*: it is for *faciat*, with the idea of courage included.—*in vicem*, from time to time.—*det ora*, etc., ‘let him suffer soft halters to be put on his head.’—*Invalidus*, i. e. *dum est invalidus*.—*insciis ævi*, ignorant by reason of his youth.—*At*, etc., ‘but when he has completed three years, and is entering on his fourth.’—*accesserit*. Jahn and Wagner prefer *acceperit*, which is the reading of the Rom. and one other MS.—*Carpere gyrum*, etc.: see v. 115. He was then to be broken and taught his paces.—*Compositis*, regular.—*sinuet*, etc. This expresses the manner in which a horse bends and gathers up his

forelegs in the *manège*.—193. *Sit laboranti similis*. Though the rider does not press or distress him, yet he appears to labour a little.—*tum cursibus*. After some time he may be put to his full speed, challenging as it were the wind itself to contend with him.—*Tum vocet*, i. e. *provocet*. This is the reading of the Med. and other good MSS.—*ceu liber habenis*. Though the rider is on his back, he will go with as great velocity as if he carried no weight.—196. *Qualis*, etc. He flies along the plain, hardly leaving his footprints on it, with the same velocity as the north-wind.—*Hyperboreis*. For this fabled people, who dwelt in the extreme North, see Mythology, p. 34.—*densus*, strong, with all his force, as it were, condensed and concentrated.—*Scythiae hiemes*, etc. He first meets Scythia, where he disperses its wintry clouds.—*arida*. He calls the clouds of the Scythian winter thus, because they shower snow, not rain.—*tum segetes*, etc. As he advances further south, and comes to the cultivated regions, the corn-fields, etc. feel his influence.—*campi natantes*. In Lucretius, from whom (v. 489; vi. 404, 1140) he has taken these words, they always signify the sea; and though Virgil (ii. 437) uses *undans* as we do our *waving*, we cannot agree with Heyne, that *campi natantes* is here “segetes undantes et fluctuantes, a similitudine maris fluctus volventis;” for that effect is to be produced by the wind. Moreover, readers of that day were probably too familiar with the verses of Lucretius to allow of one of his peculiar phrases being diverted from its original meaning. If critics therefore, on account of v. 200, will not allow it to be the sea, we may suppose it to denote the lakes. They seem however not to be aware that the poet had two conjoint similes of Homer in view.—199. *Lenibus flabris*. With gentle blasts, i. e. those which come first (for the wind does not rush with all its force at once), and which suffice to bend the standing corn

-
- V. 196. Κινήθη δ' ἀγορή, ὡς κύματα μακρὰ θαλάσσης
 Πόντου Ἰκαρίοιο, τὰ μὲν Εὐρὸς τε Νότος τε
 Ὠρορ', ἐπαΐξας πατρὸς Διὸς ἐκ νεφελῶν.
 Ὡς δ' ὅτε κινήσει Ζέφυρος βαθὺ λήϊον ἐλθὼν,
 Δάβρος, ἐπαιγίζων, ἐπὶ τ' ἡμῦν ἀσταχύεσσιν.

Hom. Il. ii. 144.

and crisp the surface of the water.—199. *horrescunt*, they begin to be roughened.—*summaeque*. We would understand here a second *tum*; that, as the wind increases in force, it agitates the trees of the forest, and raises billows on the sea, and drives them to the shore.—*sonorem*. A Lucretian word, i. q. *sonus*, *sonitus*.—*urgent*, sc. *se*.—*longi fluctus*, long waves; which denotes the force of the winds: not as Heyne renders it, “qui longe, e longinquo, veniunt.”—*Ille* sc. *Aquilo*.—*fuga*, in his flight, i. e. as he flies: see v. 142.—202. *Hic*, sc. *equus*. The horse, such as has been just described.—*vel ad Elei*, etc., will make a running horse, who may contend in the chariot-race at the Olympic games in Elis, and of course at any other race-ground.—*spatia*: see i. 513.—*spumas cruentas*. This denotes the spirit of the horse, who pulls so hard, that his mouth is cut by the bit in the efforts of the driver to hold him in.—*Belgica vel molli*, etc. The *essedum* was a war-chariot used by the Britons; it is only when speaking of them that Caesar mentions it. After his invasion of the island, the *essedum* was introduced at Rome, where, from its lightness and speed, it became quite fashionable and was even driven by ladies: see Cic. Phil. ii. 24; Ad Att. vi. 1; Prop. ii. 1, 86; 23, 43; Ov. Am. ii. 16, 49; Ex Pont. ii. 10, 34. As we drive thorough-bred horses under our carriages, so the Romans might have driven their high-bred horses under the *essedum*; and this is probably the simple meaning of this passage. The critics however say that it is the Belgic war-chariot that is meant, for which this horse would, from his spirit and fleetness, be as fit as for the running-chariot.—*molli*, i. q. *mobili*, says Philargyrius (Cf. ii. 389), yielding, docile; to denote that he is easy to manage.—205. *Tum demum*, etc. ‘When they are broken, feed them well and get them into condition.’—*crassa*, thick, strong; not, as Heyne says, “quae crassos reddit.”—*farragine*. It was the custom of the ancients to sow altogether spelt, barley, vetches, etc., which they cut and gave to their cattle: it was called *farrago*, as the *far* or spelt predominated in it: see Festus, s. v. Varro, R. R. i. 315; Colum. ii. 11, 8; Plin. xviii. 16, 41.—*ante domandum*, i. e. *si sinis ante domandum*, before they are broken: see Zumpt, § 666.—*prensi*, When taken into hands.

Cf. i. 285.—*Verbera lenta*, etc., ‘they will neither bear the flexible whip nor obey the bit.’

209-241. Horses and bulls should be kept apart from the females, on account of the ill effects of desire.—*caeci*, secret. This adj. properly belongs to *stimulos*.—*Atque ideo tauros*, etc. He confines himself here to the bulls, omitting the horses entirely.—*relegant*, sc. *magistri*. *Relego* is a term of Roman law, signifying to banish; that is, to assign a particular place of abode, or to name a distance from the city within which the banished should not come. See Cic. in Vat. 33.—*sola*, i. e. in which there are no kine.—*oppositum*, opposed between him and the kine.—*et*, i. q. *aut*.—*lata*. That he may not be able to cross it.—*Aut intus*, etc. If they cannot remove him in that manner, they keep him shut up at home.—*satura*, i. q. *saturata*. Heyne says, “plena, quae saturant.”—215. *Carpit enim vires*, etc. ‘For the female gradually consumes their strength and wastes them away by being in their sight.’—*urit*. Love and desire are always compared with fire and flame. *Urit me Glycerae nitor*, Hor. C. i. 19, 5.—*videndo* (pass.), by being seen: see ii. 239, 250.—*et saepe*, often too.—*subigit*, incites, sc. secretly and gradually.—219. *Pascitur*, etc. The heifer feeds unconcerned, as it were, in the wood. Heyne and Wagner think this line idle and superfluous, and that it had better be away. Our view of it is totally opposite, as it appears to us to add greatly to the picture: it is besides in every MS.—*Sila*. All the MSS. have *silva*, but in the Med. there is a dot over the *v* which is equivalent to our *dele*. Servius also says that some read *Sila*. Heyne therefore, whom all the later editors have followed, has admitted it into the text. We however are inclined to think that *silva* is the true reading, and that *Sila* has been introduced from Aen. xii. 715. There is no reason why any particular place should be named here.—*Illi*. Cf. Aen. xii. 720 seq.—220. *alternantes*, sc. *vices*, i. e. *vicissim*.—*lavit*, bathes, which we use in exactly the same sense.—*obnixos*, i. q. *obnitentes*, pushing against.—*longus*. This is the reading of the Med. MS. and of Macrobius (vi. 4); the common reading is *magnus*, as in Aen. x. 437. *Longus* seems here to be nearly i. q. *longinquus*, distant, i. e. lofty.

Ex aethere longo, Aen. vii. 288.—224. *Nec mos*, etc. ‘Nor is it usual for these rivals to herd together.’—*stabulare*, instead of the more usual *stabulari*, as Aen. vi. 286.—*exsulat*, goes into exile. This (like *relego*, v. 212) is a legal term. Exile was a voluntary act, by which a man abandoned his civic rights, quitting his country and becoming a subject of another state; and the poet, we may observe, is accurate in his employment of the two terms here and in v. 212.—*ignominiam*, sc. *suam*.—*amores*, sc. *juvencam*.—*excessit*, he has departed from. The whole of this passage brings to our view Camillus or some other old Roman going into exile, galled at the success of his enemy or competitor, and looking back on the Capitol as he departed. In all probability the poet had some such picture in his mind.—229. *inter Dura*, etc. The construction is, *jacet pernox cubili instrato inter dura saxa*.—*pernox*. This is the reading of the Palat. and three other MSS. of the 2nd and 3rd Aldine editions, and of the Schol. on Juv. vii. 10. It is also noticed in the Dresden Servius. The reading of all the other MSS. is *pernix*, which has been retained by Voss and Jahn. “*Pernix*,” says the latter, “est is qui pernititur ad scopum propositum et in consilio assequendo pertinax est.”—*instrato*, “h. l. non strato, *cubili* in nudo solo.” HEYNE. But Wakefield (on Lucr. v. 985) observes that it is the part. of *insternere*, and never signifies *non stratus*; he therefore thinks, and we agree with him, that it should be understood here as in that place of Lucretius, i. e. as ‘spread on.’ He joins with it the following *frondibus hirsutis*, in which he is clearly wrong.—*tentat sese*, makes trials of himself.—*irasci in cornua discit*. These words, which have perplexed the critics, are not perhaps very difficult of solution: the cause of their perplexity is that they suppose the horns to be his own, whereas they are those of his rival, *against* which he learns to direct his anger and force (see v. 222), by practising against the trunk of a tree. The words which they quote from Aen. x. 725, *surgentem in cornua cervum*, have a different sense, as they express that the deer is growing up, growing as it were *into* horns. It is possible that the poet may have had in view the *palus* against which gladiators and

young soldiers were made to exercise their weapons, in order to acquire skill in the use of them. See Juv. vi. 247; Vegetius i. 11.—233. *ventos*, etc. He rushes with his head down and at full speed against the empty air, as if his rival were before him.—*sparsa*, etc., ‘and throws up the sand with his heels,’ as if he was actually preparing to engage.—*Signa movet*, he marches: a well-known Roman military term.—*oblitum*, who has forgotten him, and is therefore taken by surprise.—238. *ex alto*, from the deep; for the further from the shore, the deeper.—*sinum*, a curved, bellying wave.—*ipso Monte*, a (not the) mountain itself.—*subvectat*, heaves up. This is the reading of the Med., Rom., and other of the best MSS., and is adopted by Jahn: the common reading, *subjectat*, is far less forceable.

242-283. Description of the rage and fury of desire in various animals.—*adeo*, in fact: see Ec. i. 12.—*pecudes*, cattle, tame animals, as opposed to the *ferarum* of the preceding verse.—*pictae*, variegated, speckled; the *variae* of Lucretius. Virgil would seem to be the first who applied this epithet to birds: he repeats it, Aen. iv. 425.—*erravit*. An aorist, as also *dedere*, v. 247.—*informes*, shapeless, ugly: see Ec. ii. 25.—249. *male*: see i. 448.—*erratur*, one wanders, one rambles. An impers.—250. *Nonne vides*. A common Lucretian form.—*pertentet*, thrills.—*si notas odor*, etc. According to Heyne, i. q. *si aurae odorem attulere*. This however is so very violent a hypallage, that we rather think that *aura* has here the same meaning as in Hor. C. ii. 8, 24, namely the smell which proceeds from female animals when in a state of desire. *Odor* might be the smell, the sense of smelling which conveys its impressions to the mind. We confess that we can give no instance of *odor* used in this sense.—*jam*, when they are in that

V. 237. 'Ως δ' ὅτ' ἐν αἰγιαλῷ πολυηχεῖ κῦμα θαλάσσης
 "Ορνυτ' ἐπασσύτερον Ζεφύρου ὑποκινήσαντος·
 Πόντῳ μὲν τὰ πρῶτα κορύσσεται, αὐτὰρ ἔπειτα
 Χέρσῳ ῥηγνύμενον μέγала βρέμει, ἀμφὶ δέ τ' ἄκρας
 Κυρτὸν ἐὼν κορυφούται, ἀποπτύει δ' ἄλως ἄχνην.

Hom. Il. iv. 422.

state.—252. *verbera saeva*. By this perhaps is meant beating the horse in the stable in order to terrify him and make him remain quiet. No one would ever dream of beating a runaway horse in order to stop him, unless he wished to knock him down.—*objecta*, opposed in his way.—*conreptos*, etc. In all the MSS. but one the reading is *conreptosque*, which Voss, Wakefield and Jahn adopt. The Aldine and other early editions omit the *que*, as also do Heyne, Wagner and Forbiger. Jahn says that the poet wished to express two kinds of streams, namely those that merely opposed their depth and breadth, and those that also opposed their force and impetuosity. This however is somewhat too refined.—*unda*, in their current; or perhaps, by their waters.—*montes*, large masses of earth.—255. *Sabellicus*: an epith. ornans. Samnium, as being mountainous and woody, abounded in all kinds of wild beasts.—*prosubigit*, prelusively tramples and kneads the ground with his fore-feet.—*fricat arbore costas*, he rubs his sides *with* a tree, instead of *against* a tree; the metre obliging him to use the abl. for the dat.—*ad vulnera*, against wounds.—258. *Quid juvenis*, etc., sc. *facit*. He refers to the story of Hero and Leander, to prove the power of love over mankind.—*Nocte caeca*, in the dense darkness of night.—*serus*, i. e. *sero*.—*Porta caeli*, the gate of heaven, i. e. heaven. As the thunder and lightning were regarded by the poets as the weapons of Jupiter, whose abode was the heaven, they represented them as issuing out of the gate of his palace.—*reclamant*, rebellow.—*miseri parentes*, i. e. the idea of his parents; for we are not to suppose that they were standing on the Hellespont while he was swimming across.—*Nec*, etc. Nor the idea of Hero.—*super*, after him, in consequence of his death.—*crudeli funere*, by a bitter untimely death. This is a favourite phrase with our poet: see Ec. v. 20; Aen. iv. 308, and elsewhere.—264. *lynxes Bacchi variae*, the spotted lynxes which were fabled to draw the car of Bacchus.—*quid*, sc. *faciunt*.—266. *Scilicet*. This word is best rendered here by our emphatic *but*.—*ante omnis*, sc. *furores*.—*mentem*, i. e. *hanc mentem*, this disposition.—*quo tempore Glauci*, etc. Glaucus, the son of Sisyphus, who dwelt at Potniae in Boeotia, kept his mares from the

horses in order that they might be in proper condition for running. Venus, to punish him, filled them with such fury that they tore him to pieces. Hygin. 250.—268. *malis*, with their jaws, i. e. with their teeth.—*quadrigae*, i. e. *equae*.—*trans Gargara*, etc. It is, as we have often observed, the practice of our poet first to state a thing generally, and then to give particular instances: here however he reverses the practice. Gargara is a part of the range of Mount Ida in Asia Minor: see on i. 103. The Ascanius is a river issuing from the lake of that name in Bithynia.—271. *Continuoque*, and they then, after they have thus run themselves out of wind. The poet gives now a strange opinion of the ancients, that mares were occasionally impregnated by the wind. Homer appears to allude to it, Il. xvi. 150; xx. 222. Aristotle (H. A. vi. 18) says it used to happen in Crete, Varro (R. R. i. 19) in Spain, and Columella, who was a native of that country, speaks of it (vi. 27) as an undoubted fact. So general was the belief in it, that Lactantius (iv. 12) employs it as an illustration of the miraculous conception of the Virgin Mary.—276. *depressas convallis*. The three spondees terminating the verse seem to contradict the rule of the sound being an echo to the sense.—*non, Eure, tuos*, etc. The *neque* would appear to be conjunctive, with the idea of negation continued from the *non*. The sense is, ‘not to thy rising and that of the sun.’—*In Borean*, etc., but to the north or the south.—*Caurum*. *Flabit ab occasu solstitiali et occidentali latere septentrionis, a Graecis dictus Argestes*, Plin. xviii. 34, 77. “*Caurum* pro *Corum*, sicut *saurex* pro *sorex*, *caulis* pro *colis*.” SERVIUS. The form with the diphthong is however probably the elder, for *Claudius* is older than *Clodius*.—*pluvio frigore*, i. q. *frigida pluvia*.—278. *Hic demum*, here in fine, i. e. at this time, when the mare is horsing. *Hic* is the reading of the best MSS.; others have *hinc*.—*hippomanes*, horse-rage; the pale yellow fluid which passes from a mare at that season (Cf. Tibul. ii. 4, 58), of which the smell (*aura*, v. 251) incites the horse.—*vero nomine*. Because the bit of flesh which was said to be on the forehead of the new-born foal, and which the mare was supposed to swallow, was called by the same name (see Aen. iv. 515), and

also a plant in Arcadia: Theocr. ii. 48. With respect to the former Hippomanes, Pliny, who detailed truth and falsehood with equal faith, says (viii. 42) that it grows on the foal's forehead, is of the size of a dried fig (*carica*) and of a black colour, and that if the mare does not swallow it immediately she will not let the foal suck her. Aristotle (H. A. viii. 24) says this is merely an old-wives' tale: he mentions however the *πῶλιον*, or bit of livid flesh which we call the Foal's Bit, and which he says the mare ejects before the foal.—*Miscuerunt*, sc. *cum eo*.

284–294. A transition to the subject of sheep and goats.—*circumvectamur*, I go round and inspect. This verb would seem to be used properly of a proprietor riding round and inspecting his grounds and stock. *Non ego circum Me Saturniano vectari rura caballo...narro*, Hor. S. i. 6, 58.—*armen-tis*, for large cattle.—*Superat*, i. q. *superest*: see on Ec. ix. 27.—*curae*, sc. *pastoris*.—*agitare*, to manage. He uses the frequentative to express the variety of the shepherd's cares.—*Hic labor*, sc. *est*. Cf. Aen. vi. 129.—*fortes*, stout; an ordinary epithet of husbandmen.—*Nec sum*, etc. 'nor does the difficulty of the task which I have undertaken escape me.'—*ea*, these matters. There is no antecedent to this pronoun, but it may be considered as included in *v.* 287.—*verbis vincere*, to overcome them (i. e. the difficulties which they present) by words or language.—*magnum*, great, i. e. difficult.—*hunc honorem*, this honour, i. e. the grace and splendour of poetry.—291. *deserta*. He seems to use this word merely as a variation of the Lucretian *avia*.—*qua nulla*, etc. As being the first, at least

V. 286. Nunc age, quod superest cognosce, et clarius audi.

Nec me animi fallit, quam sint obscura, sed acri
 Percussit thyrsos laudis spes magna meum cor,
 Et simul incussit suavem mihi in pectus amorem
 Musarum, quo nunc instinctus, mente vigente
 Avia Pieridum peragro loca, nullius ante
 Trita solo; juvat integros accedere fontes
 Atque haurire; juvatque novos decerpere flores.
 Insignemque meo capiti petere inde coronam,
 Unde prius nulli velarint tempora Musae.—*Lucr.* i. 920.

Latin, poet who wrote on the subject of agriculture.—*Castaliam*, i. e. *ad Castaliam*, the fount on Helicon.—*molli clivo*, on the gentle declivity: see Ec. ix. 8.—*devertitur* (verb. reflect.), turns aside, out of the beaten track.—*Nunc*, etc. He incites himself, calling on the goddess of shepherds to aid: see ii. 4.

295-321. The treatment of sheep and goats during the winter.—*Incipiens edico*. As he has said *magno ore sonandum*, he now adopts the language of authority, and issues his edict like the prætor at Rome. Cf. Hor. Ep. i. 19, 10.—*molli-bus*, soft, i. e. warm.—*carpere ovis*, that the sheep should feed, i. e. be fed.—*dum mox frondosa*, etc. until the warm weather, which brings leaves and grass, comes back. The general division of the year into *aestas* and *hiems* has been noticed. *Mox* seems to denote that they will not have to remain long in the sheds. The cold weather, we must recollect, does not begin in Italy till toward the end of December.—*Sternere*, i. e. *te sternere*, to bed them well with straw and (or) fern.—*glacies*, i. e. *gelu*. The adj. *frigida* is idle and superfluous.—*scabiem*, the scab, which was caused by the wet and cold, v. 441.—*podagras*, i. e. *clavos*, a disease of the feet. Ποδάγρα, though usually restricted to gout, signifies any disease of the feet; for a sheep could not have the gout, properly speaking.—
300. *hinc digressus*, going hence; quitting the sheepcotes and going to those of the goats, as if he was inspecting his farm: see Cato, R. R. 2.—*jubeo*, I desire or direct.—*Arbuta*, branches and leaves of the arbutus.—*fluvios recentes*, i. e. “aquam statim haustam,” SERVIUS, fresh water: see v. 126.—*Et stabula*, etc., and let their cotes face the south, that they may have the sun and be protected against the cold northern blasts.—*cum frigidus olim*, etc. ‘This, I say, is to be done especially in the month of February, when the sun is in Aquarius and the rains prevail.’—*extremo anno*. The Roman year anciently began in March, whence January and February were vulgarly regarded as the end of the year, as they really are with respect to the seasons.—305. *Hæ*, sc. *capellæ*.—*leviore*, sc. *quam oves*.—*usus erit*, sc. *earum*, they are not less useful.—*quamvis*, etc., ‘although the sheep’s wool takes a rich purple die, and therefore fetches a large price.’—*magno*, sc. *pretio*.—*mutentur*,

sc. *permutentur, vendantur*. *Lactens porcus aere mutandus est*, Colum. vii. 9.—308. *Densior hinc soboles*. The advantages of the goats. In the first place they more frequently bear twins.—*hinc*, i. q. *ab his*.—*largi copia lactis*. The adj. properly belongs to *copia*.—*Quam magis....(tam) magis*, etc. ‘The more the milkpail foams when the udder has been exhausted, the more the joyous streams will flow from the pressed teats;’ i. e. the supply of milk will be constant, they will always yield the same quantity.—*Nec minus interea*, etc. Besides the long beards and hair of the buck-goats are used for cloaks, bed-clothes and other coverings for soldiers and sailors.—*tondent*, sc. *pastores*.—*Cinyphii*. Epith. orn. The Cinyps was a river of Libya in the district of Tripolis: goats abounded on its banks.—315. *Pascuntur*, etc. Further, they are kept with little expense, for they browse in the woods and on the hills, and they come home of themselves. *Pascuntur silvas*. The object is put in the accus. as in the Greek: see iv. 181.—*Lycaeï*. A particular for a general term: see on Ec. x. 15.—*rubos*: see Ec. iii. 89.—*dumos*: see Ec. i. 77.—*suos*, sc. *parvos*.—*et gravido*, etc., i. e. they also bring home plenty of milk.—*Ergo*, etc. ‘As then they are so very profitable, you should not grudge the little care that they may occasionally require.’—*Quo minor*, etc. By so much as they have in general less need than sheep, for instance, of the herdsman’s care.—*curae mortalis*, of the care of men.—*illis egestas*, i. e. *egent*.—*virgea pabula*, i. e. *arbuta*, v. 300.—*nec tota*, etc., and give them as much hay as they may require during the winter.

322–338. Treatment of sheep and goats in the summer.—*aestas*, the warm weather. That it is the spring that is meant is plain from the mention of the west-winds.—*utrumque gregem*, i. e. the sheep and goats.—*mittet*. This is the original reading of the Med. and of the MSS. used by Ursinus; all the rest have *mittes*. In this last case *aderit* must be understood after *aestas*.—*Luciferi*, etc., at dawn, before sunrise.—*Carpamus*, i. e. *carpere faciamus greges*. Some understand it *Carpamus viam ad rura*; but, as Wagner observes, in this case the subst. should be expressed after *carpere*.—*canent*, sc. *rore*. There is no tautology in the next line, for the whole

passage is i. q. *gramina canent rore qui est*, etc.—327. *Inde*, then.—*quarta hora*, i. e. about nine or ten o'clock, according to our mode of reckoning. The Romans divided the space between sunrise and sunset into twelve civil hours. In April therefore the fourth hour answered to our ten, later to nine, and so on.—*sitim collegerit*, will have caused the flocks to thirst.—*querulae*: see on i. 378.—*rumpent*, burst them, as it were: see i. 49. *Et assiduo ruptae lectore columnae*, Juv. i. 13.—*arbusta*, the trees in general: see Ec. i. 39. Pliny (xi. 27, 32) says the *cicadae* are *nec in campis nec in frigidis aut umbrosis nemoribus*, where by *campis* he must mean the open country without trees, for we have often heard them in the trees in Lombardy.—*jubeto*, desire them, as if they had sense and reason, or rather perhaps their keepers.—*Currentem ilignis canalibus*. These words should be joined, for it was the custom in Italy (as in the East, see Gen. xxx. 38) for the shepherds to draw the water and pour it out into wooden or stone troughs for their flocks.—331. *Aestibus mediis*, in the noontide heat.—*exquirere*. Either *jubeto* is to be understood, as we think is the case, or this infin. and the following *dare* are to be taken in the Greek manner as imperatives, a thing of which we believe there is no other example in the Latin language; for the apparent infinitives in Aen. ii. 707; iii. 405, are imperatives of reflected verbs. This might induce us to regard with some complacency Wakefield's correction of *jubebo* for *jubeto*, v. 329.—*antiquo robore*, with antique, old timber: see Flora.—*sacra umbra*, with a sacred shade.—*accubet*, like *procubet*, v. 145. There the verb is used of the shade, here of the wood.—*tenuis aquas*: see i. 92.—*dare*: see on v. 330.—*vesper*, evening; not the evening-star: see v. 324.—*roscida luna*. The moon was regarded as the origin of dew: see Mythology, p. 61.—*alcyonen*: see i. 398.—*acalanthida*. Supposed to be the same as the *Acanthis* or *Carduelis*, the goldfinch. The birds, we may observe, are put for their song.

339-348. A description of the mode of life of the African herdsman.—*raris habitata*, etc. Heyne explains this passage thus: "*dixit pro tectis mapalium raris, sparsis passim per*

agros, non in vicis collectis." Perhaps there is no necessity for supposing the poet to have expressed himself in so artificial a manner: he may have only meant to intimate that the *mapalia* were (as they are) tents, whose covering is thin as compared with that of houses. The *mapalia* were, according to Cato (ap. Fest. s. v.), *quasi cohortes rotundae*, and he terms them *casae*. Sallust (Jug. 18) says, *aedificia Numidarum agrestium, quae mapalia illi vocant, oblonga, incurvis lateribus tecta, quasi navium carinae sunt*. It is however quite apparent that it is of the moveable *mapalia* or tents that Virgil is speaking; and at the present day, as Mr. Drummond Hay informs us (Western Barbary, p. 25), "the form of the tents is somewhat similar to that of a boat with its keel upwards." *Mapalia* is the same as *magalia*, Aen. i. 421; iv. 259, though the quantity of the first syllable is different. They are probably derived from the Hebrew or Phoenician *magûr*, which seems properly to signify *a tent*. Shaw (Trav. in Barb. i. 220) says that at the present day the *mapalium* is called *Beit-esh-Shar*, 'house-of-skins.'—341. *ex ordine*, i. e. day after day.—*in*, into, i. e. advancing further and further every day.—*hospitiis*, fixed abodes, where they might be entertained.—*Armentarius*, herdsman, properly neatherd, βουκόλος.—*agit*. *Et fert* is understood. Pliny says (v. 3) that they put their tents on carts.—*Larem*, the household-god; here perhaps it stands for the household stuff and utensils.—*Amyclaeum*.—*Cressam*: epith. orn: see v. 89. *Cressam* is i. q. *Cressiam*, *Cretensem*. *Cressa corona*, Ov. A. A. i. 758.—346. *patriis armis*, his national arms, i. e. such as the Roman soldiers always used.—*injusto*, i. q. *iniquo*, very great, excessive: see i. 164. The Roman soldier had to carry sixty pounds weight beside his arms, and march at the rate of four miles an hour. Veget. i. 19; see also Cic. Tusc. ii. 16.—*Ante expectatum*, sc. *est*, before it is expected by the enemy.—*in agmine*, in line of battle, properly *in acie*.—*positis castris*. "Nam cum agmen hosti se ostendet, a tergo vallum fit." HEYNE. We do not think this is the meaning of the poet: he simply wishes to say that he arrives, encamps and stands in array quicker than was expected.

349–383. A description of the northern winter.—*At non*,

sc. *ita fit*, this is not the kind of life that is led.—*Turbidus et torquens*. “Eo ipso quod arenas flaventes torquet.” HEYNE. “Ordo est : *Et turbidus torquens*.” WAGNER. But perhaps here, as in so many other places, *turbidus* is active : see on Ec. ii. 10. Virgil often omits the conj. : cf. ii. 6.—351. *redit*, bends itself, winds. The poet cannot, as Heyne thinks, have used it for the simple *it*.—*medium axem*, the middle of the pole, the very pole : see ii. 271.—*Rhodope*. This range, which is properly in Thrace, is, with poetic licence and perhaps ignorance of geography, made to extend to the remotest north.—352. *clausa tenent armenta*, i. e. during the winter season.—*neque ullae*. *Nam* is understood.—*informis*, here i. q. *deformis*.—*adsurgit*, sc. *nix*, from *niveis aggeribus* in the preceding verse; or rather, as Wagner says, *gelu* (which may be any case) : “Alterum verbum finitum per copulam adjectum pro participio positum est (vid. ad Ec. vi. 20 ; viii. 97 ; Geor. ii. 56, 207, etc.), ut sensus sit : Terra jacet informis gelu assurgente in altitudinem septem ulnarum.”—*Semper hiems*, it is always winter, i. e. there do not occur those mild bright days that interrupt the rigour of winter in Italy.—*Cauri*, north-west winds (v. 278) ; here for north winds in general.—357. *pallentes*, i. q. *pallidas*.—*Nec cum*, etc., neither when he rises nor when he sets, i. e. in no part of his course. For the horses and chariot and course of the Sun, see Mythology, p. 53.—*rubro aequore*, the deep reddened by the rays of the setting sun.—*crustae*, i. e. *glacies*.—*ferratos orbis*, wheels shod with iron.—*patulis*, wide, open. Wakefield would join it with *pupibus* instead of *plaustris*, but a good ear will easily perceive that the caesura of the verse is after *prius*.—*hospita*, hospitable, the entertainer of ; animating as usual.—363. *Aera*, brazen vessels. They burst, as our leaden pipes do, in consequence of the expansion of the fluid in them when it is congealed.—*humida*, fluid, i. e. whose natural state is fluidity.—*vertere*, sc. *se*.—*lacunae*, lakes or pools : see i. 117. Wunderlich says it is i. q. *lagenae*, and that it is explanatory of the preceding verse ; but this, as Jahn says, is refuted by the adj. *totae*. The line however is out of place, and, if we had any authority for it, we should be inclined to read it immediately after v. 362.—

Stiria (from *στειρος*?), icicle.—367. *non secius*, i. e. the snow in the density and constancy of its fall vies with the intensity of the frost.—*Intereunt pecudes*, etc., sc. those that are not housed before the snow begins to fall.—*pruinis*, i. q. *nive*, with snow-drifts.—*Corpora boum*, i. e. *boves*; a usual circumlocation. Cf. *Aen.* i. 193; ii. 18; ix. 272.—*mole nova*, in the new-formed drift.—372. *formidine*. The *formido*, *μήπιθος*, was a cord with red feathers fastened along it which the hunters stretched in open places in the woods: the deer, when roused and driven toward it, terrified by the motion of the feathers, turned aside and thus rushed into the nets (*casses*) that were stretched to receive them. *Cum maximos ferarum greges linea pennis distincta contineat et in insidias agat; ab ipso effectu dicta formido*, *Sen. de Ira*, ii. 12. We still use the *formido* in our gardens to scare away the birds. *Formidine* may however be here simply, ‘by the terror.’—*montem*, i. e. *molem*, *v.* 370.—376. *Ipsi*, the people of the North themselves.—*in defossis specubus*, etc. This underground mode of life is ascribed to the Germans by Tacitus (*Germ.* 16), to the Sarmatians by Mela (ii. 1), and Xenophon (*Anab.* iv. 5) accurately describes it as he witnessed it in Armenia.—*robora*, oaks.—*noctem ducunt*, they draw out (i. e. spend) the night. Cf. *Aen.* iv. 560.—*ludo*: see *Ec.* i. 10.—*pocula vitea*, viny cups, i. e. wine.—*Fermento*, i. e. *cerevisia*, beer. *Potui humor ex hordeo aut frumento in quandam similitudinem vini corruptus*. Tac. *Germ.* 23. See also *Plin.* xiv. 22; xxii. 25.—*sorbis*. The fruit of the service-tree is acidulous: the liquor made from it must have been a kind of cyder, for Palladius says (ii. 15, 4), *Item ex sorbis maturis, sicut ex piris, vinum fieri traditur et acetum*.—*Septem Trioni*: a tmesis. The *Ursa Major* was named by the Romans *Septentrio* or *Septem Trionis*, i. e. Seven Oxen. See Varro, *L. L.* vii. 74.—*effrena*, unbridled, i. e. wild, savage.—*Euro*. He probably means that most piercing wind the north-east.—*setis*, with the hairs, i. e. with skins with the hair left on them.

384–393. The breeding of sheep for the sake of their wool.—*lanitium*, i. q. *lana*.—*aspera silva*, etc.: see i. 153.—*fuge pabula laeta*. Sheep fed on short grass have always finer wool

than those fed on rich pastures: thus the South-down wool bears the highest price of any English wool.—*Illum*, sc. *aritem*. The subst. is placed in the parenthetical member of the sentence.—*Nigra*, etc. This is an opinion held by all the ancient writers on the subject.—*Nascentum*: see on Ec. iv. 8.—*circumspice*, look out for.—391. *Muncere*, etc. This legend, Macrobius tells us (v. 22), was borrowed by our poet from Nicander. *Munus* is used here for attraction, display, or exhibition; as the shows given to the Roman people were called *munera*.—*si credere*, etc., if the tale may be credited.—*aspernata*, sc. *es*.

394-403. *At cui lactis*, etc. Those who wish to have milk and cheese take care to give their sheep and goats plenty of lotus-grass and cytusus in their cotes, and salt what they give them in order to increase their milk and flavour it.—*frequentis*, i. e. in abundance.—*salsas*, salted, i. e. mixed with salt; not naturally salt. Aristotle (Hist. An. viii. 10) strongly recommends the giving salt to sheep, and for the same reasons as our poet. So also do Columella (vii. 3) and Palladius (xii. 13). They say that in summer the salt should be put in wooden troughs, that the sheep might lick it as they returned from pasture.—*fluvios*, water; the particular for the general.—*ubera tendunt*, stretch their udders, i. e. give more milk.—*Et salis*, etc., give a sweet flavour of the salt to their milk. This effect is doubtful. We may observe that in these islands (owing to the moisture of the climate and the succulence of the herbage) sheep never drink unless when diseased: the only exception, we believe, is the South-downs.—398. *Multi*, etc. Those who wish to reserve the milk for sale take measures to prevent the young ones from sucking their mothers.—*jam excretos*, as soon as they are separated. Conf. v. 187. *Excretus* comes from *excerno*, and not from *excreasco*, from which Servius seems to derive it, explaining *excretos* by *validiores*, which however will accord equally well with the other derivation. Columella (viii. 4) has *furfures modice a farina excreti*. He also (*ib.* 8) uses *excreta tritici* for what we call tailings or small corn, i. e. what is separated in the winnowing. Lactantius is the earliest writer who uses *excretus* as the part.

of *exresco*.—*prohibit*, keep them away altogether.—399. *Primaque*, etc. In this place, as elsewhere, *que* is i. q. *aut*: the meaning is: If the shepherd does not or cannot separate the young ones totally from their dams, he prevents them from sucking by putting on them muzzles with short iron spikes in them, which prick the mother when the young one goes to suck her, and makes her drive him away.—*Quod surgente*, etc. Then when they have all the milk to dispose of, they press at night what they milked in the forenoon, and what they milk in the evening they press before daylight and carry to town, or else salt the cheese they make of it and lay it up for winter. For the full examination of this difficult passage, see *Excursus VIII.—exportans*. The reading of all the MSS., of Priscian (xiv. 50), of Servius (on *Ec.* iii. 5, and *Geor.* i. 67), and of the Scholiast on Horace (*C.* i. 25; *S.* i. 7, 33), is *exportant*, which is adopted by Jahn and Forbiger. The present reading is the emendation of Scaliger on Catull. lxii.: see the *Excursus.—parco*, i. e. *modico*, with a small quantity of: see *Colum.* vii. 8.—*contingunt*, touch, season; from *tango*, not from *tingo*. *Quae contacta sale modico sunt*, Celsus de Med. ii. 24.

404–413. On dogs.—*Nec tibi cura*, etc. By a usual litotes: ‘take good care of your dogs.’—*Velocis Spartae catulos*, i. e. the swift Spartan dogs that were used for the chase: see *v.* 345.—*acrem Molossum*. The Molossian dogs were chiefly valued as sheep- and watch-dogs: see *Aristot. Hist. An.* ix. 1; *Hor. Ep.* vi. 5; *S.* ii. 6, 114.—*sero pingui*. The *serum* is the whey that runs out when the cheese is pressed. *Colum.* vii. 8. It is the Greek *ὀπὸς* (*Od.* xvii. 225) or *ὀππὸς*, which *Dioscorides* says (i. 80) is very nutritive for dogs: hence perhaps *Virgil* terms it *pinguis*. Barley-meal, however, was usually mixed with it for them.—*Aut impacatos*, etc. The meaning is: These dogs will drive off, or at least give notice of the approach of, those who, like the restless, unsubdued tribes of Spain (we may add the Highlanders and Borderers of Scotland in former days), used to drive off cattle in the open day. The critics say that *Hiberos* (*sic* in *Med.*) is here used as a general term for robber (as *Suisse* for a porter, *Savoyard* for a chimney-sweep in France); but perhaps our poet, who, as it

appears from the following verse, did not confine his observations to Italy, and who appears to have read Varro (see Varr. i. 16), may have extended his view to Spain. There was, we believe, no wholesale robbery of this kind carried on in Italy at that time.—*a tergo*, from behind. He had probably the Lusitanians, of whom Varro expressly speaks, in his mind; as their country lay behind, i. e. to the west of, the civilised part of Spain.—409. *onagros*. The *onager* or wild ass was never found in Europe: it was not to be seen nearer than Asia Minor and the north of Africa. Varro ii. 6; Plin. viii. 44, 66.—*volutabris*, their lairs or wallowing-places in the woods.—*agens*, driving; as in the ballad of Chevy Chase, “To drive the deer with hound and horn.” Cf. Aen. i. 191; iv. 70.—*premes ad retia*: see v. 371.

414-439. Directions for banishing and destroying serpents.—*Disce*, etc., ‘burn cedar-wood and galbanum (see Flora) in your cattle-sheds.’—*agitare*, to drive away.—*gravis*, i. q. *gravolentes*. Cf. Hor. Ep. xii. 5.—*chelydros*: see ii. 214.—*immo-tis praesepibus*, sheds and stalls that have not been cleaned out.—*mala tactu*, dangerous to touch; *tactu* for *tactui*. *Omnia item bona sensibus et mala tactu*, Lucr. ii. 408.—*caelum*, the light of day. Aen. vi. 896.—*exterrita*, frightened, i. e. dreading the heat: see v. 434.—418. *Aut tecto*, etc. The construction is, *Aut coluber, pestis acerba boum, adsuetus succedere tecto et umbrae que adspargere virus pecori, fovit humum*.—*tecto et umbrae*, i. q. *umbrae tecti*; a hendyadis.—*coluber*. This is supposed to be the *Coluber Natrix*, a harmless kind of snake, but which was accused of sucking the cows.—*Fovit humum*, keeps close to the ground. Cf. iv. 43; Aen. ix. 57.—*Tollentem*, etc. While he is raising himself in a threatening posture and swelling his neck with hissings.—*Dejice*, knock him down; an account of *tollentem* in the preceding verse.—*jam-que fuga*, etc. When he sees the shepherd preparing to attack him, he takes to flight and gets into some hole or crack in the ground as fast as he can.—*alte*, deep in the ground.—423. *Cum medii nexus*, etc., ‘while his middle rings and his tail relax themselves, and his last bend draws its slow orbs along:’ a very accurate description of the manner in which a snake,

when pursued, gets into the ground.—425. *ille malus*, that dangerous. The serpent here meant is the *Chersydrus dryinus* or *dryina*, a species of the *hydra* or water-snake.—*Squamea*, etc., i. e. his back is scaly and his belly has large spots on it. V. 426 is repeated, slightly altered, Aen. ii. 474.—*rumpuntur* (mid. voice), break themselves (i. e. burst) from.—*atram ingluviem*, his dark (or direful) maw. Columella (viii. 5) uses *ingluvies* for the crop of a fowl.—*Improbis*: see i. 119.—432. *dehiscunt*, gape or crack.—*siccum*, sc. *solum*.—*asper*, i. q. *asperatus*. See Excursus IX.—*exterritus*, as in v. 417, appalled, beside himself.—*sub divo*, in the open air. It is literally ‘under the god,’ sc. Jupiter, who was regarded as the sky or air, as in this verse of Ennius: *Aspice hoc sublime candens quem invocant omnes Jovem*.—*dorso nemoris*. As *dorsum* is properly used of mountains, of which it signifies sometimes the ridge, sometimes the side (Liv. i. 3), Heyne thinks that it is a wood on the side of a mountain that is here meant, as in Horace (S. ii. 6, 91), *prærupti nemoris...dorso*. Burmann supposes it to signify a bank or eminence in a wood; but for this he is unable to give any authority.—*positis exuviis*, having cast his slough or old skin; a thing the snakes do every spring, and thus, as it were, renew their youth. Hence he uses the terms *novus* and *nitidus juventa*.—*volvitur*, he rolls himself: mid. voice.—*aut catulos*, etc. Wagner says this is one of the places in which our poet may be caught napping; for snakes take no care of their young, merely depositing their eggs in dunghills or such like places in the autumn, where they are hatched by the heat of the dung, and the young ones come forth in the spring. Virgil, he thinks, transferred to serpents the habits of quadrupeds, which, it is well known, are most fierce when they have young. Perhaps the poet may be defended to a certain extent in the following manner. Aristotle (Hist. An. viii. 17) says expressly that the serpents cast the slough twice in each year, viz. in the spring (i. e. when the young ones, *catuli*, come forth) and in the autumn (i. e. when they deposit their eggs); and the poet may have designed to express these two seasons. If so however he erred in saying *catulos relinquens*, for the snake knows nothing about its young

ones. At any rate we will not vouch for Virgil's knowledge of natural history.—438. *catulos*. This is used abusively, for its proper signification is *whelps*.—*Arduus*, raised.—*linguis micat*, etc., litt. 'darts from his mouth with his triple tongue,' i. e. darts his triple tongue from his mouth. The reading *ora* given by Heyne and Voss is to be found in no MS., and in reality does not make sense. The ancients imagined the tongue of the snake (which is very long, and which it darts out with great rapidity) to be cleft into three. *Tresque vibrant linguae, triplici stant ordine dentes*, says Ovid (Met. iii. 34), who was a much more accurate observer of nature than our poet. It is to be observed that *vv.* 437, 439 occur again, Aen. ii. 473, 475.—*trisulcis*, i. e. *trisulcatis*, cleft in three.

440-463. The diseases of sheep.—*Turpis scabies*, the foul scab.—*tentat*, attacks: see Ec. i. 49.—*Altius ad vivum*, down to the quick, i. e. has penetrated through the wool and reached the skin.—*et*, i. q. *vel*—*vel cum tonsis*, etc., or if they have been shorn without having been previously washed.—*et*, i. q. *vel*, as in *v.* 442.—*hirsuti*, in Med. et Rom. *hirsutis*, which, it is plain from Columella (vii. 5), cannot be the true reading. Wagner says the error was caused by the *s* in the beginning of the following word: see i. 125:—445. *Dulcibus idcirco*, etc. As a remedy against the former evil, shepherds plunge and wash their flocks carefully in running water before they shear them; see i. 272.—*udisque aries*, etc. This is probably added to show that it was in running, not stagnant water, that he would have the sheep to be washed.—*secundo amni*, i. e. with or down the stream.—448. *Aut tonsum*, etc. or else they rub them all over, after they have been shorn, with the following composition, namely *amurea*, litharge of silver, native sulphur, tar, wax, squills, hellebore and bitumen. Like nearly all the receipts to be met with in ancient writers, and those among ignorant people with ourselves, it contains a number of needless ingredients. Varro (ii. 11) merely recommends a mixture of wine and oil, to which some, he says, used to add white wax and hogs'-lard.—*spumas argenti*. The oxide or scum that forms on the surface of silver, or of lead containing silver, when in fusion: see Plin. xxxiii. 6.—*sulfura viva*, virgin or native sulphur, as it is found

in Sicily and the Lipari isles. This is the reading of the Medicean, the Roman and other good MSS.; the common reading is *vivaque sulfura*, making the verse hypermetric.—450. *Idaeas*, epith. ornans: it is the liquid pitch or tar of course that is meant: see Plin. xxxiv. 7.—*pingues unguine*, rich in unction, i. e. soft and yielding. Wax can only be rendered so by the addition of oil.—*gravis*, i. e. *gravolentes*: see v. 415.—452. *praesens*: see Ec. i. 42.—*fortuna*, i. e. *remedium*, in which of course there is always somewhat of chance.—*laborum*, of the disease.—*potuit*, is able, i. e. has the skill; an aorist.—*tegendo*, by being covered or concealed: see ii. 239.—*Abnegat*, utterly refuses, out of indolence or despair.—*aut meliora*, etc., or merely sits calling on the gods for aid; the fable of the countryman and Hercules.—*omina*, signs, as a proof of the divine favour. This is the reading of the best MSS.; others have *omnia*.—457. *dolor*, the disease.—*depascitur*. The verb *depascor* governs the acc., though *pascor* does not: see Aen. ii. 215.—*incensos aestus*, the inflamed (i. e. the violent) heat. The phrase is similar to *nascentem ortum*, i. 441.—*et inter*, etc., and to bleed (i. e. by bleeding) in the foot: this is the usual place for bleeding a sheep, as, on account of the wool, the neck cannot be got at. The sheep is also bled in the face or ear.—*Bisaltæ quo more solent*, as the Bisaltæ are used to do to their horses. He does not mean that they bleed their horses in the foot, but simply that they bleed them. The Bisaltæ dwelt in Thrace, about the river Strymon. This practice is nowhere else ascribed to the Thracians.—*Gelonus*. The Geloni were Scythians, who dwelt on the Borysthenus.—*fugit*. He uses this word because they were horsemen, and therefore moved from place to place with rapidity.—*in Rhodopen*: see v. 351.—*atque*. The Med. has *aut*, which is certainly the sense of the particle in this place.—*deserta Getarum*, i. e. the country between the Danube and the Dniester, part of the present Moldavia. Wagner says, that the poet means that the Bisaltæ went to Rhodope, the Gelonian to the country of the Getæ. But there is no need for this refinement, for the negligence and uncertainty of the ancient poets in matters of geography is well-known. We have just seen our poet

ascribe to the Thracians a practice that was peculiar to the Sarmatians. Plin. xviii. 10.—*Et lac*, etc., ‘and drinks milk (i. e. mare’s milk) thickened with horse’s blood.’ This is another mistake of the poet. Pliny (*ut sup.*) says that the Sarmatians used to live sometimes on equine milk or blood thickened with millet-meal: he adds, probably induced by this very passage, that the blood was taken from the horse’s legs!

461-477. Signs of, and remedy for, disease in sheep. Languor and sickness were to be inferred when one of the sheep was observed to get frequently into the shade, to crop lazily and negligently the tops of the grass, to loiter behind when the flock was in motion, to lie down when grazing in the middle of the field, and to linger behind when the rest of the sheep were going home at night.—*Continuo culpam*, etc., ‘check the disease at once with steel,’ i. e. kill the diseased animal.—*incautum vulgus*. This is either, the throng (i. e. flock) which takes no care of itself; or rather, the throng which is neglected, of which the shepherd takes no proper care, as is indicated by his leaving the diseased one among them. *Repente incautos agros invasit*, Sall. H. inc. 122. *Vulgus. Volgum turbamque animantum*, Lucr. ii. 919. ‘Not so frequent does the whirlwind, bringing rain with it, rush down on the sea, as’, etc.; i. e. the diseases of sheep are as numerous and violent as the whirlwinds that agitate the main.—*aestiva*, summer-camps; a military term, applied to the flocks of sheep as they were moved to distant pastures in the summer, as is still the practice in Italy and Spain.—*Spem*, i. e. the lambs: see Ec. i. 15.—*cunctamque*, etc. This is merely exegetic of what precedes.—*Tum sciat*, etc. He who has any doubt of this, may convince himself of the truth of it by viewing the present condition of a district in which the cattle were attacked by an epidemic.—*aërias*, lofty: see Ec. viii. 59.—*Norica castella*. Noricum was on the northern declivity of the Alps, the present Salzburg, Styria and Carinthia. The word *castella* seems appropriate, as Livy (xxi. 33) describes the Alpine peoples who opposed Hannibal as issuing from their *castella* or forts. Cf. Aen. v. 440.—475. *Iapydis Timari*. The Timavus (see Ec. viii. 6) was so named from the Iapydes, an Illyrian people who

dwelt near it. The scene of this pestilence was therefore the whole country to the east of the Alps, and the calamity was probably well-known to all the people of Lombardy.—*post tanto*, sc. *tempore*. See Ec. i. 29.—*regna*. See Ec. i. 70.

478–497. The remainder of the book is devoted to the description of the epidemic, and its effects on the various animals. First, its general effects.—*morbo caeli*, an infected state of the atmosphere.—*miseranda tempestas*, a dreadful season.—*toto aestu*, with the whole heat of autumn, i. e. with a most sultry autumn.—*incanduit*, glowed.—*Corruptit lacus*. The greater part of the water in pools and ponds being drawn off by the heat, the remainder became putrid.—*infecit pabula tabo*. The juices of the grass and other plants being extracted by the heat, and they being thus deprived of their nutritious power, the effect was the same as if the blood in the animal body was corrupted and converted into *tabum*; hence he uses the latter word.—*via mortis*, the mode or course of death.—*simplex*, one, the same: see ii. 73; or perhaps, simple, without change, which seems to accord best with what follows.—*igneasitis*, fiery fever-heat. He names it *sitis* from its usual effect.—*acta*, driven through or into.—*adduxerat*, had contracted, compressed, or reduced in bulk.—*fluidus liquor*, the *tabus* or corrupted blood.—*minutatum*, reduced to small particles, or gradually.—*morbo collapsa*, wasted down by the disease.—*in se trahebat*, made part of itself: they became fluid, and a part of the *tabus*.—486. *in honore deum medio*, in the midst of a sacrifice. This is the usual sense of this phrase: Aen. i. 636; iii. 118.—*Lanea dum nivea*, etc. The *infula* appears to have been a broad woollen band, that was put round the head of the victim; the *vitta* would seem to have been a narrower band, which fastened the *infula* on.—*inter cunctantis*, among the delaying, i. e. while they delayed, sc. to kill him.—*ante*, before it dropped down dead.—*Inde*, thence, from it: see on i. 5.—*nec impositis*, etc., ‘the altars neither burn when the fibres are placed on them.’ This Heyne calls “*exquisitius dictum*,” for, ‘the fibres did not burn on the altars.’ We must confess that we wish the poet both here and elsewhere had expressed himself naturally.—*fibris*. The *fibra* was the lobe of the

liver or the lung.—*Nec responsa potest*, etc. The *exta* were in so diseased a state, that the parts by which they used to divine were either wanting or quite altered.—*Ac vix*, etc. There was hardly any blood in him, and what there was was mere gore.—*jejuna*, thin. Such is the effect of fasting: hence he uses the term *jejunus*. Cf. ii. 212. *Corpora succo jejuna*, Lucr. ii. 844.

494-514. *Hinc*, hence, from this disease.—*vulgo*, commonly, everywhere.—*blandis*, fawning.—*Tussis anhela*, etc. The disease of swine called the *angina*, ἰάγχη, βράγχος. See Aristot. Hist. An. viii. 21.—*obesis*, as the swine is usually fat.—*infelix studiorum*, whom his pursuits (i. e. his racing, etc.) avail not now. Cf. i. 277; Aen. iv. 529. Heyne would join *studiorum* with *herbae*, and have both governed of *immemor*; but this is harsh.—*Victor*, sc. in the race.—*avertitur fontes*, turns away from the water, ἀποστρέφεται τὸ ὕδωρ. It is therefore a Græcism. Forbiger says he knows no other instance of this verb used as a deponent; but surely it is here rather a reflected verb or the middle voice: see on Ec. iii. 106.—*Crebra*, i. e. *crebro*.—*incertus sudor*, i. e. that breaks out irregularly.—*ibidem*, there, i. e. about the ears. He adds that it is cold, and cold ears, it is well known, are a symptom of disease in horses.—*aret pellis*, the skin is dry and hot: another well-known symptom, as is also the following, viz. his being hidebound.—503. *ante exitium*, before their death. He seems to mean (and it is not always that his meaning can be discovered with certainty), that these are the first symptoms that appear in a horse that has a deadly attack of this distemper. *Sin* in the following verse would therefore appear to mean *but when*.—*crudescere*, to increase in virulence, lit. to grow more raw.—*attractus ab alto Spiritus*, deep heavings.—*gemitu gravis*, heavy with groaning, denoting greater pain.—*imaque longo*, etc., they stretch their flanks with prolonged heavy panting. He terms the flanks *ima*, either on account of their distance from the head, or to indicate the force of the panting, which sends them in so far.—*aspera lingua*. The tongue is rough and thick on account of the inflammation.—509. *Profuit*, etc. It was found of advantage to drench them with wine.—*morientibus*,

for those that seemed likely to die ; i. e. against their dying.—*Mox erat*, etc. ; but this very thing soon proved to be injurious, as it was found to increase the fever, and they even, just before they died, tore their own limbs with their teeth.—513. *Dii meliora*, sc. *dent*.—*errorem*, i. e. *furorem* : see Ec. viii. 41.—*nudis*, i. e. *nudatis*, naked, exposed by drawing back the lips.

515–536. The effect of the pestilence on oxen.—*fumans*, sc. *sudore* : see ii. 542.—*abjungens*, sc. *a jugo*, ἀποζεύχας, having unyoked. The Latin poets, as their language had no part. answering to that of the aorist in Greek, ventured sometimes to use the praes. part. in a past sense.—*fraterna morte*, at the death of his brother, i. e. comrade. The ancients usually ploughed with a single pair of oxen.—*relinquit*. This is the reading of all the best MSS. Voss and Heyne follow those that read *reliquit*, regarding it as *exquisitius*.—521. *Movere animum*, attract them, sc. the oxen in general, who were affected by the disease ; not merely, as some suppose, the *juvencus* of v. 518.—*Purior electro*, brighter, clearer than *electrum*. The critics say that it is the metal *electrum*, composed of four parts gold and one part silver (Plin. xxxiii. 4) that is meant. But surely it may be amber ; *as clear as amber* is a common phrase of our own when commending liquors.—*at*, on the contrary.—*ima* : see v. 506.—*Solvuntur*, etc. All signs of weakness and disease.—*Quid labor*, etc. It was of this and the following five lines that Scaliger said (Poet. v. 11) that he would rather be the author of them than have Croesus or Cyrus at his command. They are no doubt beautiful, but not of such very extraordinary merit ; and we confess that we prefer to them Lucretius' description of the cow seeking her calf, ii. 355, seq.—*epulae repostae*, luxurious banquets. This is, as all agree, the general meaning of the passage ; but critics differ as to the exact sense. Heyne will have *repostae* to be i. q. *positae* : but though the simple is used frequently for the compound, the converse, as we have before remarked, is not the case. Voss and Wakefield say that it is dainties sought for far and near, and then carefully *laid up* in pantries and storerooms. Wagner, comparing the use of *reponere* with that of *instaurare* in our poet, supposes the reference to be to the sacrificial

banquets, which were noted for their luxury. Plaut. Men. i. 1, 25; Hor. C. ii. 14, 28; Mart. xii. 48, 12. Gessner (v. *repositus*, in Thesaur. L. L.) says, "Puto inprimis significari binas eodem die epulas, *bis in die saturum fieri*, quod in Siculis Dionysii coenis displicebat Platoni: Cic. Tusc. v. 35, 100."—*Pocula*, i. e. *potio*.—*exercita cursu*, exercised with running; in opposition to standing water.—532. *Quaesitas*, sought for, i. e. not to be had.—*ad sacra*, for the sacred rites. We think that Servius, and those who follow him, are right in supposing that there is an allusion here to the sacred rites of Juno at Argos, which Herodotus has rendered memorable by the story of Cleobis and Biton (i. 31). Indeed it is so unlikely that the people of Noricum should have worshiped the Argive goddess in the Argive mode, that one might suspect the poet of transferring to them the Grecian custom, were it not that the car of the German goddess Hertha (Earth, same as the Argive Hera,) was drawn by kine. Tac. Germ. 40. Strabo (v. p. 215) however says that there was a grove (ἄλσος) of the Argive Hera in the Venetian territory.—*uris*. See ii. 374.—*Imparibus*, that were not matches; perhaps it is, unfit for the office.—*donaria*, i. e. *templum*; as the place where the *dona*, i. e. sacrifices, etc. were offered.—*Ergo*, etc. Having thus no draft-cattle, they were obliged to give up the use of the plough and cultivate their corn with the spade, hoe, etc. He uses *rastra* for implements in general.—*rimantur*, dig: see on i. 384.—*ipsis unguibus*, with their own hands; *unguis* for *manus*. The ancients usually sowed under the plough; hence he says *infodiunt*.—*Contenta cervice*, with a strained neck. *Contentus* in this sense is a favourite term with Lucretius.

537-547. The wild animals, the fish and the serpents also suffered from it.—*insidias*, i. e. *locum aut opportunitatem insidiis*. Cf. Aen. ix. 59.—*gregibus obambulat*, i. e. goes up to the field-pens, in which the sheep are kept at night.—*Cura*, sc. of his own disease.—*timidi damac*, etc. They lose all terror in their indifference to life.—541. *et*, even. Cf. v. 473.—*natantum*, fish. Like *volantes*, bees, iv. 16; birds, Aen. vi. 190, 239; *balantes*, sheep, i. 272. Lucretius has (ii. 342) *natantes squam-*

migerum pecudes; but Virgil first used *natantes* alone. Aristotle (Hist. An. viii. 19), whom Pliny follows (ix. 49), asserts that fish are never affected by an epidemic. In this, and what he says of the serpents, the poet therefore states, for the sake of effect, what is not correct.—543. *Proluit*. Wagner says that here one might rather expect *projicit*, or some such verb. But this is not the view of the poet; he supposes the fish thrown like the bodies of drowned sailors up on the beach, where they are washed by each succeeding wave.—*insolitae*, unused to do so. *Cur prudentissimas feminas in tantum virorum conventum insolitas invitasque prodire cogis?* Cic. Verr. iii. 37. Heyne is wrong in explaining it *insolito more*.—*phocae*, the seals.—544. *frustra*, because the pestilential air penetrates into it.—*attoniti*, like *exterriti*, is applied to the serpents to express the high degree of uneasiness which they feel.—*non aequus*, i. e. pernicious: see ii. 225.—*et illae*. *Et* seems here used in a causative sense as *nam*.

548 to the end.—*Praeterea*, etc. ‘It is of no avail to change their food.’—*Quaesitae artes*, the remedies sought. We however rather think it is, the masters of art or skilful persons (i. e. doctors) to whom recourse was had; the act for the agent: see on ii. 382.—*nocent*, hurt rather than serve, i. e. are of no use.—*Phillyrides*, etc. He uses Chiron and Melampus in order to express that the most skilful doctors, even though equal to these two mythic surgeons, could effect nothing. Chiron was the son of Saturn and the nymph Phillyra: Melampus was the son of Amythaon: see Mythology, p. 436.—*Saevit*, etc. ‘Tisiphone sent out into the light of day rages, and drives Disease and Death before her; and rising every day more and more, raises higher her craving head.’ A noble poetic expression of the increasing ravages of the pestilence.—*colles supini*, the sloping hill.—558. *Donec*, etc. The only remedy was to bury them as fast as possible, that the effluvia from their bodies might not increase the venom of the atmosphere.—*neque erat*, etc. That was to be done because their skins and their flesh were equally useless.—*viscera*, their flesh. The *viscera*, according to Servius, are all that is beneath the skin.—*undis abolere*, to wash, or rather boil in water, and

thus take out the venom.—*vincere flamma*, roast. It is thus that Servius explains the passage. Heyne says that it means the quantity was too great to be consumed either by water or by fire, and therefore they were buried. The former explanation is, we think, greatly to be preferred.—*telas*, i. e. if they *did* shear them and manufacture the wool.—*invisos amictus*, i. e. garments made of that infected wool.—*papulae*, pimples, pustules.—*moranti*, to him delaying; though it did not immediately attack him.—*sacer ignis*. It is not known exactly what disease this was; it resembled the erysipelas, from which however Celsus (v. 28, 4) distinguishes it. Voss thinks it might have been St. Antony's fire.

BOOK IV.

ARGUMENT.

PROPOSITION, 1-7. Situation for the hives, 8-32. Hives, 33-50. Swarming, 51-66. Battles of the bees, 67-87. Different kinds of bees, 88-102. Mode of keeping them from wandering, 103-115. Digression on gardens, 116-148. Manners and customs of the bees, 149-218. Opinion respecting their nature, 219-227. Mode of taking the honey, 228-250. Diseases of the bees and their cure, 251-280. Mode of obtaining new stocks when they have died off, 281-314. Story of Aristaeus, and of Orpheus and Eurydice, 315-558. Conclusion of the poem, 559 to the end.

NOTES.

1-7. *Protenus*, forthwith, in continuation: see on Ec. i. 13.—*aërii*, etc. It was the general belief of the ancients that honey was a dew that fell from the sky, and that the bees merely collected it. Μέλι δὲ τὸ πίπτον ἐκ τοῦ ἀέρος says Aristotle (H. A. v. 22); and as a proof of it he adds, that bee-

masters often find their hives filled in one or two days; and that in the autumn, if the honey is taken out of the hives, they are not replenished, though there is plenty of flowers. It is therefore not from them, which only yield wax, that they extract it. It falls chiefly, he says, at the rising of the constellations (never before that of the Pleiades), and when there is a rainbow. Pliny (xi. 12) says it is then found on the leaves of the trees, and that if one goes out early in the morning he will find his hair and clothes covered with it. He doubts whether it be the sweat of the sky, or a certain spittle of the stars, or the juice of the air which is purging itself. In Arabia and the neighbouring regions, after a kind of mist in the months of July and August, a sweet substance is found on the leaves of the palm and other trees; and in this country the leaves of the lime and other trees are often covered with a similar substance, which is known to be produced by *aphides* and other insects. It was this probably that led the ancients to their erroneous theory of the origin of honey.

4. *ordine*, in due order. Most MSS. read *ex ordine*.—5. *populos*, the peoples, i. e. the different communities, hives or stocks into which the *gens* or race is divided. Cf. Aen. x. 202.—7. *Numina laeva*, propitious deities, according to Servius, who is followed by the commentators in general; while Gellius (v. 12) and Burmann understand by it adverse deities. In favour of the former it is said that, as the Romans in taking auguries faced the south, the east was on the left, and signs from that quarter were regarded as the favourable ones; and our poet uses *laevum* in this sense, Aen. ii. 693; ix. 630. See also Plin. ii. 52, 55; Ovid. Fast. iv. 833; Liv. i. 18; Phaedr. iii. 18. As the Greeks looked to the north, the east was on their right, which therefore was their lucky side. The critics however seem not to have observed, that in all the passages to which they refer for *laevus* in the sense of favourable, it is always thunder, etc. that is meant. We are therefore inclined to think, that as Virgil elsewhere uses *laeva* in a bad sense (see Ec. i. 16), and *sinistra* in like manner (Ec. ix. 15), he does the same here, and that Gellius understood the passage rightly. The verb *sinunt* would be more properly used

of adverse than of favouring deities.—*auditque*, etc., if they do not prevent, and if Apollo aids. *Vocatus audio* is a usual form of expression respecting a deity. Cf. Hor. C. ii. 18, 40; iii. 22, 3. It is probably Apollo Nomios that he means. It may be here observed, that the poet seems to have derived his account of the bees from Aristotle (H. A. ix. 40) and Varro iii. 16.

8-32. Choice of a situation for the hive; what is to be avoided, 8-17; what is to be sought for, 18-32. It is to be sheltered from winds, and placed where no cattle can come near it, also out of the way of lizards and some kinds of birds. 10. *haedi petulci* i. e. playful kids. Lucretius (ii. 368) has *agni petulci*.—11. *insultent*, bound on. As sheep are not apt to do so, he probably by *oves* means lambs, and *que* is disjunctive as usual.—*campo*, in the field.—13. *picti squalentia*, etc., the rough back of the speckled lizard, i. e. the *stellio*, v. 243. In a similar sense he uses *picti* of birds, iii. 243; Aen. iv. 525.—14. *Pinguibus a stabulis*, from the rich hives.—*meropes*. The *Merops apiaster* L., or Bee-eater, a bird of passage in the south of Europe, which makes its nest as deep as four ells underground. Voss describes it as being of the size of a starling, but formed like a stork, blue and red on the head, green and red on the neck and shoulders, golden-yellow on the throat, blue-green ending in yellow from the breast downwards, and the long tail-feathers blue and brown.—15. *Et*, especially.—*Procne*, the swallow: see on Ec. vi. 78.—*signata*. We do not agree with Voss in taking this as a Mid. voice.—16. *Omnia nam*, etc. Like a plundering army they spread their ravages far and near.—*volantes*, the (flying) bees. Cf. i. 272; iii. 147.—17. *nidis*, i. q. *pullis*. In the sacred poetry of the Hebrews the nest was also used for the nestlings or the young birds which it contained: see Deut. xxxii. 11.

18. *At*, etc. What should be there. *Et* in these two verses is evidently disjunctive; see v. 25.—*stagna virentia musco*, pools with green moss growing around them.—*tenuis rivus*, a shallow rivulet. Varro (iii. 16) says it should not be more than two or three inches deep. The same applies to the preceding *stagna*, of which Heyne must have had an erroneous concep-

tion when he spoke of rocks covered with moss rising out of them.—20. *vestibulum*, the vestibule or outer part of the hive, which is of course included, as the shade of a tree could not cover the one without the other.—22. *Vere suo*, in their own spring, i. e. in that part of the spring in which they swarm.—*ludet*, sports. This refers to the incessant flying backwards and forwards of the bees previous to the rising of the swarm.—23. *Vicina ripa*, sc. of the pool or stream.—*decedere calori*, retire from the heat. Cf. iii. 467.—24. *Obviaque*, etc., ‘or the tree which is at hand (*obvia*) detain them in its leafy bower.’ The figure seems to be taken from the practice of the Romans of receiving their friends when on a journey at their country-seats. It is an object with bee-masters to get the swarm to settle as soon as possible.—25. *In medium*, i. e. in it.—*seu stabit iners*, whether it stand inert, i. e. be a pool, v. 18.—*seu profluet*, or run, v. 19.—26. *Transversas*, etc., ‘lay willows across the stream, and put large stones into the pool.’—27. *Pontibus*, bridges, i. e. resting-places.—*aestivum*, warm.—29. *Sparserit*, sc. *imbre*, “nam *spargere* pro irrigare, irrorare usurpatur.” WUNDERLICH. It may however be simply *scattered*, and, being fatigued, they might not be able to cross the water if they had not these halting-places.—*Neptuno*, in the water.—*Eurus*, simply the wind.—30. *Haec circum*, etc. ‘About these (founts, ponds or streams, v. 18,) let grow *casia*, *serpyllum*, and plenty of strong-smelling *thymbra*, and let violet-plantations imbibe the water.’—31. *graviter spirantis*. *Gravis* here is used in a more agreeable sense than in iii. 415, 451.—32. *irriguum*, i. e. *irrigatum* : see Cato, 151.—*fontem*, i. e. *aquam*.

33–50. Directions about the hives.—*corticibus suta cavatis*, put together (i. e. formed) of hollow cork-wood, the *cortex suberis*, Colum. ix. 6.—34. *Seu lento*, etc., or, if they are woven, of flexible twigs. Virgil only mentions these two kinds of hives; but Columella (l. c.) notices also those made of the *ferula*, which, he says, are next best to those of cork-wood; those of a hollowed piece of timber or of boards; those of potters’ ware, which he looks on as by far the worst; and finally, those made of cow-dung or bricks. The ancients do

not seem to have known the straw-hive.—*alvearia*. The *e* is elided in this word, otherwise it could not be admitted into a dactylic verse: see ii. 453.—35. *Angustos habeant aditus*, etc. The reason which he gives here for making the entrances narrow would almost lead one to think that he misunderstood his authorities. The true reason of making the entrance narrow was, as Columella tells us (ix. 7),—though out of respect to the poet he glances at the reason given by him,—to keep out lizards, beetles, moths, etc., while hives of cork are commended, because they exclude the heat in summer and the cold in winter; and those of earthenware condemned for the opposite reason.—37. *neque illae*, etc. It is for this reason that the bees themselves are so careful to stop up every chink and cranny in the walls of their hives.—39. *Spiramenta*: see i. 90.—*fuco et floribus*, i. q. *fuco florium*, with the pollen of the flowers.—*oras*, the entrance of the hive.—40. *gluten*. This is the *propolis*, a substance collected from the vines and poplars: Plin. xi. 7.—41. *visco*: see i. 139.—*pice Idææ*: see iii. 460.—42. *Saepe etiam*, etc. So anxious are the bees to have protection against the extremes of heat and cold, that they are known of themselves to make their combs in holes in the ground, in rocks, and in decaying trees.—*effossis latebris*, in places in the ground hollowed out by nature or by the hand of man, not, as Servius seems to think, by the bees themselves. He adds, “if the report be true,” because he probably knew this only on the authority of Aristotle, who (v. 22) relates it of the bees at Themiscyra, on the Thermodon in Asia.—43. *fovere larem*, cherish their household-god, i. e. keep at home. Some MSS. (the Med. included) read *fodere*. We shall find the poet throughout applying to the bees the customs and ideas of men.—44. *Pumicibus*. By the *pumex* here is meant any kind of rock, ex. gr. sand- or lime-stone, that had holes or fissures in it.—*antro*, the hollow or cavity.—45. *Tu tamen*, etc. ‘You then, beemaster, do not leave the bees to do all for themselves, but plaster the outside of their hives, if they are not quite close, with smooth mud, and spread leaves over them.’ Similar to this last precept is our practice of putting a thatch of

straw over the hives. Wagner says he should have expected *densas* instead of *raras*, but the poet knew that leaves do not lie close together when spread on anything.—*tectis*, the hives.—47. *taxum*. See on Ec. ix. 30.—*neve rubentis*, etc. This precept, of not burning crabs near hives, is also given by Columella (ix. 5), following our poet. The ancients used to burn crabs as a remedy against sundry diseases of trees. The direction here is, not to do so in the neighbourhood of the hives. He says *rubentis*, reddening, because, as is well known, crabs turn red under the influence of heat.—48. *altae neu crede*, etc. ‘Do not place your hives near a marsh, or in any place where there is a smell of mud, or where there is an echo.’—50. *vocis imago*, or *imago* simply, is the proper Latin expression for the Greek ἠχώ, our *echo*: see Hor. C. i. 12, 3; 20, 6; Val. Flac. iii. 596; Sil. Ital. xiv. 365.

51–66. The swarming of the bees.—*Quod superest*: see on ii. 346.—52. *aestiva luce*, the light of summer. The division of the year into summer and winter is usual to Virgil.—*reclusit*, sc. *nubibus disjectis*.—54. *purpureos*, bright, beautiful.—*metunt*. *Metō* is to reap; and as in reaping, the ears, or part containing the corn, were cut and carried away, so, as the bees carried off the pollen of the flowers, he uses this verb here.—*flumina libant*, they sip the water; for water is necessary for bees.—*leves*, light, i. e. on the wing.—55. *Hinc*, with these, the flowers and water. *Idoneos ad fetum decerpunt flores atque intra tectum comportant*, Colum. ix. 14. It is curious to see how the practical husbandman here follows the poet in his language, for he must surely have known that the bees did not carry home the flowers themselves. Columella seems to have had v. 200 in view.—*nescio qua*, etc. See i. 412.—*fovent*, they rear.—*hinc arte*, etc. ‘Out of this they ingeniously make (litt. beat out) new wax and form the clammy honey.’—58. *Hinc*, hence, on this account; sc. their love of shade and water, v. 61.—*ubi jam*, etc., when they swarm.—*caveis*, from the hives.—*Nare*, fly. *Nare* and *volare*, each denoting the passage of a solid body through a fluid, are used interchangeably by the poets. “And float amid the liquid noon.” Gray, Ode to Spring.—*aestatem liquidam*, the clear summer-sky.—

suspexeris, looking up you will see.—*Obscuram nubem*, i. e. the swarm.—*mirabere*. *Miror* seems to be used here for the simple *video*, to vary the phrase; but the idea of admiration is included.—61. *Contemplator*, watch: see i. 287.—*aquas dulces*, etc., for they will be sure to make for the water or the trees.—62. *Huc*, in this place, for which you see them making.—*jussos*, ‘the following, which I direct you to use.’—63. *Trita*, pounded.—*ignobile*, common.—64. *Tinnitus cie*, etc. Make a noise by clattering for example the cymbals used in the worship of Cybele, the Mother of the Gods.—*Ipsae*, of themselves, without any further labour on your part.—66. *cunabula*, the rearing-place of their future progeny, i. e. the hive. This is the mode of hiving bees at the present day.

67-87. Battles of the bees.—*Sin autem ad pugnam*, etc. ‘But if, instead of swarming, it is to battle that they issue forth in a body.’—68. *Regibus*. The ancients, who were not so familiar as we are with the economy of the bees, regarded the queen-bees as of the masculine gender.—*trepidantia bello*, hastening, preparing for war.—71. *ille aeris rauci canor*, that well-known sound resembling the hoarse note of the trumpet.—72. *fractos*, interrupted, not continuous.—73. *inter se coeunt*, they assemble.—*pennis coruscant*, i. q. *cor. pennas*, they vibrate with their wings, i. e. they vibrate or move their wings quickly. *Penna* pro *ala*, as the bird’s wing is composed of feathers.—74. *rostris*. They use their bills (i. e. mouths) by way of whetstones for their darts, i. e. stings. This is not true. Cf. iii. 255.—*aptant lacertos*, like boxers: see *Aen.* v. 376.—75. *ipsa*, the very.—*praetoria*. The *praetorium* was the general’s quarters in a Roman camp.—77. *ver sudum*, a cloudless spring-day.—*nactae*, sc. *sunt*.—*campos*, sc. *aëris*.—78. *Erumpunt*, etc. The asyndetons in this and the following verse give animation to the scene: all the terms employed, it will be seen, are the Roman military ones.—*concurritur* (impers.), the battle begins: see *Hor. S.* i. 1, 7.—79. *glomerantur*; a Mid. voice.—*tantum glandis*, so many acorns.—82. *Ipsi*, sc. *reges*.—*insignibus alis*. If they were human warriors we might have had *insign. armis*. He seems to have mentioned the wings of the bees as being the part most likely to attract notice.—83. *angusto*, small.—

84. *obnixi*, i. q. *obnitentes*, struggling, i. e. determined.—86. *Hi motus*, etc. ‘All this turmoil and contention may be put an end to by flinging a handful of sand or dust among the combatants.’

88–102. The different kinds of kings and of common bees.—*acie*, from the battle.—91. *maculis auro*, etc., bright with rough gold spots.—*ore*, his look, his general appearance.—93 *Et rutilis*, etc. A variation of *v.* 91.—*horridus*, i. q. *horrens*, his bristles standing on end.—94. *Desidia*, in consequence of his sloth.—*inglorius*, without reputation or desert.—95. *corpora*. This is merely a variation of phrase after *facies*.—*turpes*, ugly, the opposite of *formosus*.—96. *ceu pulvere*, etc. ‘Like the arid traveller when he emerges from a cloud of dust and spits it out of his dry mouth.’—*terram*, i. e. *pulverem*.—99. *Ar dentes auro*, glowing (i. e. shining) as to their bodies marked with regular drops of gold, i. e. their bodies marked, etc.—*lita*, litt. daubed, smeared.—100. *suboles*, breed.—*hinc*, from these.—*caeli*. He uses *caelum* here for the year, as elsewhere (iii. 327) for the day.—101. *nec tantum dulcia*, etc. ‘Not so sweet as thin (or clear), and therefore able to overcome the harsh taste of wine.’ He seems to mean, that the clearer and thinner the honey, the more readily it would blend with the wine. The liquor thus composed was called *mulsum*; it consisted of two parts wine and one part honey: strong old wine, such as Falernian, was preferred for making it. Plin. xi. 15.

103–115. How to keep the newly-hived swarm from unsteady rambling.—104. *Contemnunt*, i. e. do not set about making.—*frigida tecta*, their abodes cold by reason of their not occupying them.—106. *regibus*. Because he had said *examina*, *v.* 103.—*altum iter*, sc. in the air.—108. *vellere signa*, to pluck up the standards. He here, as before, employs military terms.—109. *Invitent*, etc. Another way to keep them at home is to have a good flower-garden near them.—*halantes*, breathing, i. e. emitting an odour.—*croceis floribus*, yellow flowers, i. e. coloured flowers, the def. for the indef.—110. *Et custos*, etc. These two verses seem to be little more than ornamental; but see Pausanias, ix. 31; Mythology, p. 236.—*custos*, the guardian against, the keeper-away of. We call the boy

who keeps birds from the corn a bird-keeper. How Priapus kept away the thieves we never could clearly see, unless it was that the sight of his image reminded them of him, and made them dread his power and vengeance.—*falce saligna*. A hook made of willow was usually placed in his right hand.—111. *Hellespontiaci*. He was a god of Lampsacus on the Hellespont.—*tutela Priapi*, i. e. Priapus, a Græcism.—112. *pinos*: see v. 141; Ec. vii. 65.—*cui talia curae*, i. e. the bee-master.—114. *labore duro*, i. e. digging and planting.—*imbris*, water. He uses this term, because in watering plants we rain on them as it were. It would appear from this place, and from Colum. x. 147, that the ancient watering-pots had roses like our own. Cf. v. 32.

116-148. Digression on gardens.—*traham*, i. e. *contraham*, take in, shorten. Virgil seems to have been the first of the Latin poets who used this metaphor, taken from navigation, which afterwards became so common. Cf. ii. 44.—*cura colendi*, culture. The idea of care and attention is included.—*biferi rosaria Paesti*. Here, as usual, the adj. belongs properly to the first subst. Paestum, called by its Grecian founders Posidonia, lay south of Naples on the gulf of its own name (*Golfo di Salerno*); it was celebrated for its roses: see Flora, v. Rosa.—120. *potis rivis*, i. e. being watered. For the plants here named, see the Flora.—122. *in ventrem*, into belly, i. e. would swell. *Crescere in unguis*, Ov. Met. ii. 479; *crescere in caput*, Id. ib. v. 547.—*sera comantem*, late-flowering. Theophrastus (H. Pl. vi. 6) says that the narcissus flowered *very* late, after the rising of Arcturus, and about the autumnal equinox. *Coma* is metaphorically the flower: see v. 137.—125. *Namque*. He gives an instance that he had seen of the profitable nature of a garden.—*Oebaliae*, sc. *urbis*, i. e. Tarentum, which was said to have been founded by a colony from Laconia, of which country Oebalus was one of the mythic kings.—126. *niger Galaesus*. The Galaesus was the stream that watered the territory of Tarentum: though its course is short, it is of some depth (see Hist. of Rome, p. 471), and its waters are clear: hence he calls it *dark*, in opposition probably to the *flavus* Tiberis and other rivers of Italy which

were usually turbid.—*flaventia culta*, the yellow fields of corn.—127. *Corycium senem*. An old man from Corycus in Cilicia, famous for its cultivation of saffron. It is doubted whether this man was a freedman, or one of the Cilician pirates, whom, as Servius tells us on the authority of Suetonius, Pompeius Magnus, after his victory over them, settled in Calabria. (Hist. of Rome, p. 364.)—*relicti ruris*, of neglected land; either, as is most probable, on account of its worthlessness, or as being *subcessive*, i. e. left out by the surveyors when measuring out lands to colonists.—128. *nec fertilis*, etc. ‘That land (*illa seges*) would neither feed oxen nor sheep, nor yield wine.’ Tarentum was famous for its sheep; and the wine of its Aulon (Ἀλλών),—probably the vale of the Galaesus,—in the opinion of Horace (C. ii. 6, 18) did not yield to that of Falernum itself.—130. *in dumis*, amid the bushes and briars with which the land was overgrown, or perhaps in the ground which had been covered with them.—*rarum olus*. *Olus* is the garden-plants that were used for food, *garden-stuff* in the language of our peasantry: *rarum* is interpreted, ‘planted in rows or drills.’—131. *premens*, cultivating, planting: see ii. 346.—*vescum*, small, sc. with respect to its seeds: see on iii. 175.—*animo*, in his (contented) mind. Most MSS. read *animis*.—*revertens domum*, coming in from his work in his garden.—*inemptis*, unbought; the produce of his garden.—134. *Primus carpere*, i. e. *carpebat*, inf. hist.; or, as we rather think, *primus fuit carpere*.—135. *Et cum*, etc. ‘And even when winter was splitting the rocks with frost.’ This power of the frost is well known.—137. *comam*, the flower: v. 122.—*tondebat*. The last syllable is made long as being in arsis.—*increpitans*, mocking, deriding, as having beaten them. For this sense of the verb, see Caes. B. G. ii. 15; Liv. i. 7; Flor. i. 1: or it may be, chide for their delay, as Aen. iii. 455.—139. *Ergo*, etc. In consequence of the numerous and early flowers which he had, he of course had plenty of bees and honey, and his bees were the first to swarm.—141. *tiliae*. This is the reading of all the MSS. except the Med., which has *tilia*. The fondness of the bees for the blossom of the lime-tree is well known.—*pinus*: see v. 112.—142. *Quotque in flore*, etc. This is expressed in that round-

about way to which our poet was but too much inclined. The meaning is, that whatever promise of fruit the tree made when in blossom in the spring, was always sure to be verified in the autumn. He uses *poma* for the fruitful blossoms, those that promise fruit.—144. *Ille etiam seras*, etc. ‘He also planted elms in rows, and pears and thorns and planes.’ *Seras*, slow-growing, according to Wagner and others; but that is not the character of the elm. Heyne and Voss say ‘full-grown,’ and that it is of transplantation he speaks: this however does not seem probable; we rather think that *serus* here expresses durability.—145. *Eduram*, very hard. *E* in composition is frequently intensive; ex. gr. *equidem*, *ecastor*, *edico*, *edoceo*, *ementior*.—146. *Jamque ministrantem*, etc., even now large enough to yield a shade to those that sat drinking beneath it: see ii. 70.—148. *atque aliis*, etc. Columella attempted in his tenth book to complete the subject, but with no great success.

149-218. Manners and customs of the bees.—*pro qua mercede*, for which reward. He makes the bees, like men (with whom all through he assimilates them), to labour with a view to the reward, instead of the reward being a thing of which they had no previous conception, and which was given in consequence of their labours.—151. *Curetum sonitus*, etc. The well-known story of the infancy of Jupiter: see Callim. Hymn. in Jovem; Mythology, p. 79.—*pavere*. The poet would seem to intimate that they then merely collected the honey and carried it to the mouth of the infant deity, who afterwards gave them the art of laying it up.—153. *Solae communes natos*, etc. The reward he gave them was this, that they alone of all animals, beside man, should live in the social state, dwell as it were in the one town, and, foreseeing the future, lay up provisions for it. The poet, in his zeal to exalt the bees, seems to have forgotten the ants, who, except in the construction of combs, must in the opinion of the ancients fully have equalled the bees in knowledge and industry: see i. 186.—*consortia*. A variation of the preceding *communes*. They have their young and their dwellings in common.—154. *agitant*, i. e. *agunt*.—*magnis legibus*. By ‘great laws’ he

may mean higher laws than those which other animals were under. *Magnis* is however more probably merely an ennobling epithet of *legibus*.—*certos Penates*, a fixed abode: cf. Aen. viii. 39. *Lar certus*, Hor. Ep. i. 7, 58.—157. *Experiuntur*, i. e. *sustinent*.—*in medium quæsita*: see i. 127.—158. *Namque aliae*, etc. He now proceeds to the details of their policy. He repeats much of this, Aen. i. 430.—*victu*, i. e. *victui*, to the victualling of their town.—*foedere pacto*. Like men, they had made a regular agreement and division of labour.—159. *Exercentur*, Mid. voice.—*agris*, in the fields. These are the farmers and country-people.—*pars intra*, etc., the builders.—160. *Narcissi lacrimam*. The narcissus is used for lilies in general. We know not exactly what is meant by the *tear* of the flowers: it cannot be, as Heyne explains it, “guttam, nectar, humorem melleum, seu dulcem, quem imus florum calyx exsudat,” for that would rather be the honey. Theophrastus tells us (De Caus. Pl. i. 4) that the lilies were propagated by means of their *tears* (δακρυα), which appears to have been a kind of gum or resin which exuded from them.—*de cortice*, sc. of the willows, elms, and other suitable trees.—*gluten*: see v. 40.—162. *aliae*, the nurses, tutors, and such like.—*spem gentis*, the young: see Ec. i. 15.—*educunt*, lead out, teach to fly, to gather honey, etc. It can hardly be, as Heyne understands it, to lead out swarms.—*aliae*, etc., another class stow up the honey in the cells.—165. *Sunt quibus*, etc., to another portion is allotted the task of mounting guard at the gates. These have besides the charge of watching the state of the weather, easing those that arrive of their burdens, and driving away the lazy drones.—*sorti*, an abl., like *ruri*, *luci*, *vesperi*, *parti*: see Forbiger on Lucr. i. 977.

170. *Ac veluti*, etc. He compares the division and fervour of labour in the beehive to that of the Cyclopes in the caverns of Aetna when forging the thunderbolts.—*massis*, sc. *metalli*.—*properant*, sc. *facere*. *Propero* and *festino* are frequently thus used with an acc. of the object.—*taurinis follibus*, in bellows made of ox-hide. All the operations in a forge are here very accurately enumerated.—173. *gemit*, sc. with the blows on the anvils.—*impositis*, sc. on the blocks; ἐν ἀκροθέτω,

Hom. Il. xviii. 476. It is an abl. abs.—*In numerum*, in harmony, κατὰ ῥυθμόν: see Ec. vi. 27.—178. *Munere quamque suo*, each in his appointed sphere.—*munire*, i. e. *fungere*, *edificari*.—*daedala tecta*, their ingeniously-constructed abodes. *Daedalus* (from δαιδάλλω, whence the artist Daedalus) is one of the words for which he is indebted to Lucretius.—180. *multa nocte*, late in the night; properly, in the evening (see v. 186), as all animals hasten home before it is dark.—*pascuntur*: cf. ii. 375; iii. 314. He here enumerates the principal plants on which they fed.—*pinguem*. Probably on account of the honey-dew that lay on it.—*ferrugineos*: see on i. 467.—187. *corpora curant*, refresh themselves by taking food: cf. Aen. iii. 511; viii. 607.—*mussant*, i. e. *fremunt*: cf. Aen. xi. 454.—*in noctem*, for the night: cf. Aen. vii. 7.—*sopor suus*, sleep adapted to them, sleep of the bees: cf. Aen. v. 832; vi. 641.

191. *stabulis*. This word, like *praesepeibus*, v. 168, in our opinion spoils the harmony of the imagery. In the very next verse but one we have *moenia urbis*!—*credunt caelo*, trust to the skies, say the interpreters. We would rather understand *se* after *credunt*, as *Nec dubio se credere caelo*, Quint. Decl. xiii. 17.—*Euris*, high winds: see ii. 339.—195. *saburram*, ballast.—*inania nubila* (like *arida nubila*, iii. 198), wind and clouds, without rain.—198. *Quod neque concubitu*, etc. This was the prevalent opinion among the ancients.—*in Venerem solvunt*, λύουσι εἰς ἀφροδίσια: see iii. 97.—201. *ipsae*, of themselves, each alone.—*Quirites*, citizens.—*aulasque et cerea regna re-fingunt*, ‘they re-form (i. e. continually form) their palaces and waxen realms.’ The meaning seems to be, as appears from v. 206 *seq.*, that the succession of the race is thus for ever kept up, and consequently new abodes formed for them.—203. *Saepe etiam*, etc. These three verses, 203-205, it is plain, do not cohere with v. 202, while v. 206 unites with it closely. Wagner is of opinion that Virgil wrote them in the margin after the poem was finished, whence they were afterwards taken into the text: he does not however seem to think that they were intended to form part of the poem. We think however with Heyne, that they come in very well after

v. 196; and it is probable that the poet intended them for that place, but that the copyist mistook his mark. On this supposition it must have been only in a corrected copy which was found after his death that these verses first occurred.—207. *Excipiat*, receives them, i. e. they have. Cf. ii. 345; Aen. i. 276; iii. 318.—*septima aestas*. It is now the prevalent opinion, we believe, that bees do not live more than a year.—*Stat fortuna domus*, the prosperity of the house (i. e. the race) remains.

210. *Praeterea regem*, etc. The eminent loyalty of the bees.—*et*, i. e. *aut*.—211. *Lydia*, sc. when it had kings, before the time of Cyrus.—*Medus Hydaspes*. The river, as usual, put for the people. The Hydaspes, however, is a river of India, not of Media; and we agree with Wagner in regarding this as one of the places where Virgil was napping.—213. *rupere fidem* (an aorist), they break their faith. The allusion here is to an Eastern army, who, if their leader falls, disband and plunder their own camp.—*crates favorum*, the wickers of their combs; alluding to their artificial structure.—215. *admirantur*, look up to with reverence.—*bello*, i. e. to the weapons of the enemies.

219–222. Opinion that the bees partake of the divine nature.—*His signis*, sc. *ducti*. Some take this as an abl. abs.—*exempla*, proofs.—*haustus Aetherios*, aethereal draughts. The soul of the world or divine mind, of which the poet here speaks, was by the Pythagoreans and other philosophers regarded as æther or the highest and purest flame; and as this was held to be of a liquid nature, animate beings were supposed to drink it in.—*Terras*, etc.: see Ec. iv. 51.—223. *Hinc pecudes*, etc. The construction is: *Hinc pecudes*, etc., *arcessere sibi tenuis vitas*; *quemque nascentem* being parenthetical.—*huc* (as *hinc*, v. 223), into this divine mind, this æthereal substance.—226. *Omnia*, sc. *animalia*.—*nec morti esse locum*, nor is there room for death, i. e. there is no death. Cf. Aen. iv. 319.—*in numerum*, into the number, i. e. to go among.—*alto*, etc. This is merely explanatory of the preceding words.

228–250. Manner of taking the honey.—*Si quando*, etc. The commencement of this paragraph is very obscure, and

has caused great perplexity to the commentators; partly owing to the variety of readings, partly, in our opinion, to the poet's system of artificial expression. First, the reading of the Med. and of Servius in *v.* 228 is *augustam*, which is followed by Heyne and Voss, who see in it a reference to the regal state given by the poet to his bees. The Rom. and most other MSS. read *angustam*, which is adopted by Wagner and Jahn, who regard *augustam* as being too splendid an epithet for a beehive. We are not of their opinion, and *augustam* is in our mind confirmed by the following *thesauris*. Secondly, in *v.* 229, some MSS. read *haustus*, as Servius appears to have done, but the most and best have *haustu*. Thirdly, in *v.* 230 the general reading is *ora fove*; but Servius tells us that there was another reading, *ore fave*, which seems to have been the only one known to Philargyrius, who quotes as explanatory of it the following verses of Ennius (xvi. 30): *Insidiantes hic vigilant, partim requiescunt, Contecti gladiis, sub scutis, ore faventes*. *Ore fave*, he says, is "cum religione ac silentio accede," which agrees tolerably well with *augustam*. Wagner says that this reading originated in the wrong reading, *haustus*, which caused *ora* to be changed into *ore*, and that then the common expression *ore fave* suggested itself at once to the minds of the copyists. With respect to the interpretation we think the difficulty in *v.* 228 is entirely owing to the critics not recollecting the practice of the poets to omit the verb governing the first subst. We may therefore suppose *sedem* to be governed by *invado*, *appropinquor*, or some verb of similar import. *Relino* is properly to take off the covering of pitch, gypsum, etc., with which the ancients stopped the mouths of the vessels in which they kept their wine. As the cells in the comb which contain the honey are always carefully closed, the poet may have regarded them as a number of *amphorae*, *dolia*, or *cadi*, in a cellar, and he therefore employs the term *thesauris*, treasure- or store-houses. The constr. is *relinet mella servata thesauris*. The interpretation of what follows is much more difficult, and the only explanation we can offer is as follows. The construction is *Prius sparsus* (mid. verb) *fove ora haustu aquarum*, i. e. he was to sprinkle himself and

to gargle his mouth with water. Columella says (ix. 14): *Verum maxime custodiendum est curatori cum alvos tractare debebit, ut pridie castus sit ab rebus venereis, neve temulentus, nec nisi lotus ad eas accedat, abstineatque redolentibus esculentis, ut sunt salsamenta et eorum omnia eliquamina, itemque foetentibus acrimoniis allii vel ceparum ceterarumque rerum similitum.* Here we have the washing expressly mentioned, and the gargling at least implied.—230. *fumos sequaces*, the persecuting smoke, the smoke that will drive them away. The ancients did not smother their bees, as we so needlessly and barbarously do; they only drove them back in the hive or set them asleep with smoke, while they took away a part of the combs.—*prae-tende*, hold out before you.

231. *Bis gravidos*, etc. This is another of our poet's contorted expressions; the simple meaning of which is, that the bee-masters take the honey twice a-year. *Fetus* is the production, sc. of the bees, i. e. the honey which the bee-masters *cogunt*, gather or take. The remainder of the verse tells the same thing in simpler language.—232. *Taygete*, etc. A very beautiful and poetic mode of saying, 'when the Pleiades (of whom Taygete was one) rose,' i. e. in the end of April or beginning of May.—*Plias* for Pleias is the reading of the Med. and other good MSS.: the latter is usually a trisyllable.—*terris*, to the earth.—*honestum*, handsome: see iii. 81.—*et Oceani*, etc. He represents her as bounding, like a huntress or a dancer, from the surface of the Ocean, which, in conformity with Homer, he views as a river: see Mythology, p. 36.—*Aut eadem*, etc., or when the same constellation sets, i. e. in the beginning of November: see i. 221. He says that the Pleias flies from the Fishes, because in the tables of the celestial signs which the ancient astronomers constructed, the hinder part of Taurus (in which the Pleiades are situated) is turned toward Aries, after which comes Pisces.—235. *Tristior*, sc. Taygete, having lost her former joyousness.—236. *Illis ira*, etc. A warning to the person who is taking the honey to be on his guard against the stings of the bees. They are, he says, excessively irritable by nature.—*laesae*, when provoked.—*Morsibus*, in their bites, i. e. stings.—*spicula caeca*, invisible

darts.—238. *Adfixae* (mid. verb), when they attach themselves.—*in vulnere*, in the act of wounding. The bees were supposed to die when they lost their stings: Plin. xi. 18.—239. *Sin duram metues*, etc. ‘If you apprehend the severity of winter, etc. (i. e. if you wish to preserve the stock through the winter), you will take pity on their broken spirit and their ruined affairs.’—241. *At*, but, i. e. at least. *At* comes thus frequently after *si*: cf. Aen. i. 542. *Si illi sunt virgae ruri at mihi tergum domi est*, Plaut. Bac. ii. 3, 131. *Sin collega quid aliud malit at sibi darent L. Voluminium adiutorem*, Liv. x. 26.—*suffire thymo*, sc. *alvearia*, to fumigate with thyme. As Columella (ix. 14) and Pliny (xi. 15) recommend cowdung for this purpose, it has been proposed to read *fimo* for *thymo*; but the present reading may be defended from Ælian (N. A. i. 58) and the Geoponics (xv. 2, 37).

242. *Nam saepe*, etc. ‘For if you leave these empty combs, they will become places of shelter for the following pests.’—*ignotus*, unperceived.—243. *Stellio*: see v. 13. The *i* is here a *y* on account of the metre.—*cubilia*. This is properly the lying- or sleeping-place, but it is here (like *nidos*, v. 17) used for the occupants, sc. the *larvae* of the *blattae*.—*congesta*, because they are deposited in a great number in the same place. The meaning of the passage is this: the *larvae*, heaped up by the light-shunning *blattae*, devour the combs; *adedere* being understood from the preceding *adedit*.—*blattis*. From Pliny’s description of the *blatta* (xi. 28), which he says is a kind of scarabæus, it might appear to be the black beetle.—*Immunis*, free from tax or duty; a term of the Roman law.—*crabro*, the hornet.—*imparibus*, unequal, as being much superior to those of the bees.—*se immiscuit*, gets into the empty combs (v. 239), and thus mixes with the bees.—246. *tineae*, sc. *hic sunt*. *Vermiculi qui tineae vocantur*, Colum. ix. 14. Horace (S. ii. 3, 119) joins the *blattae* and *tineae* together as destroyers of couch-covers, etc. They are probably two kinds of moths.—*invisa Minervae*. Alluding to the well-known transformation of Arachne into a spider: Ov. Met. vi. *init*.—248. *Quo magis*, etc. A direction to the bee-master, on the other hand, not to leave them too much honey, as it only makes them lazy.—

250. *foros*, the cells. *Fori* is properly a flat surface with divisions on it: hence it is used of the seats in a theatre, the beds in a garden, the deck or rowers' benches in a ship.—*floribus*, i. e. with the pollen or produce of the flowers: see v. 54.—*horrea*, the granaries, i. e. the combs.

251–280. Diseases of bees and their cure.—*quoniam*, etc., as life brings casualties to bees as well as men. *Nostros casus* is 'chances such as we experience.'—253. *Quod jam*, etc. Verses 253–263 are parenthetical.—*alius color*, a different colour.—*voltum*. Perhaps here, the whole body.—*luce carentum*, i. e. *mortuorum*.—257. *pedibus connexae*. Elsewhere (Aen. vii. 66), when describing a swarm of bees that had settled, he says, *pedibus per mutua nexis*; but as this is never the case with sickly bees, sooner than charge the poet with gross ignorance, it is better to say with Wagner, "Cape haec de suis cujusque apīs pedibus inflexis et inter se nexis, ut in morientibus insectis videre licet."—*fame*, sc. *inedia*.—259. *contracto frigore pigrae*. The simple meaning of this would seem to be: 'idle from the cold they had taken.' The critics however think that it means, contracted with the cold, as *Mori contractam cum te cogunt frigora*, Phaedr. iv. 24, 20; *Contractusque leget*, Hor. Ep. i. 7, 12. In this case the poet would, in his usual manner, have joined the part. to the subst. to which it does not belong.—260. *tractim*, i. e. *jugiter*, *continuo*. A term adopted from Lucretius, who has (iii. 529) *per artus Ire alios tractim gelidi vestigia mortis*.—262. *sollicitum*, i. e. *sollicitatum*, ὀριζόμενον.—*stridit*, sounds. We have no word which will accurately give the sense of *strido* in this place: it means the sound which the waves of the sea make when running back after having rushed up on the beach.—*Aestuat*, roars.—*fornacibus*, in the oven or furnace. It cannot be the limekiln, as Voss thinks, for that makes no noise.

264. *Hic jam*, etc. He now comes at length to the remedies.—*galbaneos odores*, i. e. strong-scented galbanum: cf. i. 56.—*arundineis canalibus*, troughs made of reeds.—*fessas*, sc. *morbo*, i. e. *aegras*.—*tunsum gallae saporem*, pounded galls.—*admiscere*, sc. *melli*.—269. *Defruta*. Wine boiled down till it becomes thick and sweet: see on i. 295.—*Psithia*: see ii. 93.

—*passos racemos*, raisins.—*Cecropium*, Attic, as it abounds on Mount Hymettus.—271. *amello*: see the Flora.—*uno de cespite*, from one sod, i. e. in the one spot, from the one root; expressed in our poet's usual manner.—*silvam*. He uses this word to express the number of its leaves or stalks: cf. i. 76.—274. *Aureus ipse*, etc. The centre of the flower (i. e. the disc) is yellow; its numerous petals are of a dark blue, like those of the violet. *Croceum pro corpore florem Inveniunt, foliis medium cingentibus albis*, Ovid, Met. iii. 509, of Narcissus.—276. *Saepe deum*, etc., the altars of the gods are often adorned with festoons formed of it. Though this verse is in all the MSS., an acute critic (Weichert, De vers. injur. suspect. p. 63) suspects it to be an interpolation: he notes its needlessness, its languor, the change of tense, and doubts if the word *torques* could be properly used of garlands of flowers. Jahn and Forbiger agree with Weichert, whose opinion appears to us also to be highly probable. Wagner defends the verse.—*tonsis*, sc. *ovibus*, cropt.—278. *Mellae*. This river, which rises in the Alps, flows by the city of Brixia (*Brescia*) and joins the Po.—*odorato*, fragrant.

281-294. Mode of restoring stocks of bees when totally lost.—*proles*, sc. *apium*.—*genus*, etc., i. e. *nova stirps generis*.—283. *Arcadii magistri*, sc. *apium*, μελιττοουργός, i. e. Aristaeus, whom some made a native of Arcadia: see Mythology, p. 329.—*Pandere*: a Lucretian term.—285. *Insincerus*, corrupted; as we say, *unsound* for *rotten*.—*tulerit*, i. q. *protulerit*.—*famam*, the memorable thing.—287. *fortunata*, εὐδαίμων, opulent.—*Pellaei Canopi*, i. e. of Alexandria and its vicinity, which city was founded near the Canobic mouth of the Nile by Alexander the Great, who was born at Pella in Macedonia.—*stagnantem*, sc. when it has overflowed.—*pictis faselis*, in their painted or ornamented boats. The *faselus*, probably so named from its resemblance to the bean of that name (i. 227), was a small boat: in Egypt it was made of potter's earth, and the people in the time of the inundation used to pass in these boats from one town to another: Strab. xvii. p. 788. Juvenal (xv. 127) says of the Egyptians in his time, *Parvula fictilibus solitum dare vela faselis, Et brevibus pictae remis incumbere*

testae. Savary, duke of Rovigo, tells us in his Memoirs (c. 8), that when the French were in Egypt under Buonaparte, they often saw coming down the Nile whole rafts, as it were, composed of earthen pots ingeniously joined together with their mouths turned down, so that the included air kept them afloat. They were covered with mats for the people to lie on, and the raft had a rudder fixed to it.—290. *urquet*, presses on, sc. Egypt or Syria.—293. *coloratis*, i. e. dark-coloured; as we call the negroes, *men of colour*.—*jacit salutem*, repose their hope of safety, i. e. of having bees. For the critical examination of this paragraph, see Excursus X.

295–314. Description of the mode of obtaining bees.—*Exiguus*, etc. The simple meaning of the three following verses is: they build a chamber, just large enough to contain the carcass of a young bullock and the men who are to kill him. Florentinus, who (Geop. xv. 2) gives a full description of the mode of proceeding, says that the place should be ten cubits high, and its length and apparently its breadth of ten cubits also.—*ipsos ad usus*, for that very purpose.—*contractus*, drawn in, made narrow.—296. *angusti imbrice tecti*, with the tiling of a narrow roof.—*obliqua luce*, letting in light obliquely. He would seem to say that they were to be so constructed as to exclude the wind. Florentinus merely says there was to be a window in each side: he also mentions the door, and says that all of them were to be closely luted, when the bullock had been killed, so as to exclude the air and wind.—299. *bima fronte*, on his two-year-old brow. Florentinus says he should be thirty months old.—*huic geminae*, etc. The poet seems to have made a mistake here; for Florentinus says, that when he is brought into the house, a number of young men get round him, and beat him with sticks till they have broken all his bones and killed him, and that *then* they close up his mouth, nostrils, etc. with pitched cloths, and so leave him.—*spiritus oris*, his mouth, his breath.—*plagis*, with blows of the sticks.—*per integram pellem*. The skin was to be broken on no account, Florentinus tells us.—303. *ramea costis*. They were to lay under the carcass boughs of trees and fresh thyme and casia, the favourite plants of the bees.—305. *Hoc geritur*, etc.

This is done in the beginning of the spring.—*rubeant*, blush, are bright.—308. *Interea*, etc. Florentinus says that in the third week the door and windows are to be opened (except the window facing the wind, if there should be a strong wind blowing); and when the animal matter appears to have become animated they are to be closed again, and on the eleventh day the place will be found full of bees. This clears the whole mystery, for we now see how the queen-bee could get in and deposit her eggs in the putrid flesh.—*Aestuat*, ferments.—310. *Trunca pedum*, wanting the feet; the *orba pedum* of Lucretius (v. 835). *Truncus* and *orbis* take a gen. after them, on the same principle as *pauper*, *inops*, *egens*, etc. do.—*stridentia pennis*, whizzing with wings.—311. *Miscentur*, they mingle together: mid. voice.—*aëra carpunt*, like *viam carpunt*.—*sagittae*, sc. *erumpunt*.—314. *Parthi*. These people, as is well known, were famed for archery: he calls them *leves*, as they fought on horseback.

315-332. *Quis*, etc. He had already told who it was, v. 283.—*extudit*, hammered out, i. e. invented.—*experientia*, discovery.—*ingressus cepit*, began.—317. *fugiens*, flying, i. e. leaving in haste, in consequence of misfortune: cf. Ec. i. 4.—319. *caput*, the head or origin of the stream. Burmann says it is i. q. *ostium*, the mouth of the river; but though *capita* is i. q. *ostia*, Caes. B. G. iv. 10; Liv. xxxiii. 41, we have met no instance of this sense of the sing. noun. The epithet *sacrum* also seems to refer to the fount.—*extremi*. This adj. properly belongs to *fons*.—*amnis*. The Peneus, v. 317.—320. *adfatus*, sc. *est*. Wagner says however that it is used for the obsolete part. *adfans*.—321. *Cyrene*. The daughter of the Peneus and mother of Aristaeus by Apollo, who was called Thymbraeus, from the river Thymbrius in the Troas, on the banks of which he had a temple.—324. *Invisum fati*, an object of enmity or dislike to the fates, i. e. unlucky.—326. *En etiam*, etc. ‘So far from your obtaining heaven for me, I lose what was my glory in this mortal life.’—327. *Quem mihi*, etc. ‘Which, while pursuing tillage and pasturage, I discovered by making a variety of experiments;’ i. e. the art of keeping bees.—*te matre*, ‘though you, a goddess, are my mother.’—*relinquo*, I abandon, i. e. am

forced to abandon.—329. *felices silvas*, orchards, etc.—*interfice*, destroy: a Lucretian term (iii. 885).—*molire*, wield.—332. *laudis*, i. q. *honoris*, v. 326.

333–356. *thalamo sub fluminis alti*. The meaning of this seems to be: ‘in her chamber beneath the deep river;’ for *thalamus* could not, we believe, be used of the abode of the river-god. If this is the sense, it is very ill expressed.—335. *Carpebant*, were spinning: i. 390.—*hyali colore*, with the colour of glass, i. e. caerulean or sea-green, the colour worn by the water-nymphs.—*saturo*. This adj. properly belongs to *vellera*.—336. *Drymoque*, etc. He gives a string of the names of the nymphs, in imitation of Homer and Hesiod, in which practice he was followed by Ovid. The object of both poets was probably to exhibit their learning; but these names may have had a charm for their readers who understood Greek.—338. *Nesae*, etc. This verse is wanting in all the good MSS.—*flava*, fair-haired, blond.—*Ambae auro*, sc. *ornatae*.—343. *Ephyre*. The final *e* is in arsis, and is not to be elided.—*Asia*. From the *Asia palus*, i. 383.—344. *Arethusa*: see Ec. x. 1. One might feel surprised to find *her* here who was not a water-nymph, but Cyrene herself was hunting when Apollo fell in love with her.—345. *curam inanem Vulcani*. The story told by Homer (Od. viii. 266 seq.) of Vulcan catching Mars and Venus in adultery; but why he should call it *cura inanis* we do not see, unless he means to insinuate that they renewed their intercourse.—347. *Chao*, down from Chaos, i. e. from the beginning of the world.—*densos*, numerous.—350. *vitreis*, glassy, i. e. bright; or it may refer to the colour, v. 335.—353. *procul*, from afar. This is used to give an idea of the distance of the abode of Cyrene from the surface of the river.—355. *genitoris*, of thy sire. Though *Pater* is applied to the river-gods as well as all other gods of the Roman religion (see on i. 121), the same is not the case with *Genitor*.—*Penei*. A dissyllable, from *Πηνεός* for *Πηνεῖός*.

357–373. *nova*, new, additional; for she had been already startled, v. 350.—*illi*. As being the son of a god, and to be a god himself.—361. *Curvata*, etc. He represents the river as parting its waters and forming an arched passage, along which

Aristaeus went down into the subterranean region in which all the rivers of the earth had their origin.—*misit*, i. q. *transmisit*.—364. *Spehuncis*, etc. Each river would hence appear to have its origin in a deep pool contained in a cavern, and thence to pursue its course between banks overgrown with trees. Heyne thinks that he must have had before him some elder (i. e. Greek) poet, who had sung how Oceanus was the origin of all things. But he says nothing of the Ocean here, and we are but too ready to deny originality to the Latin poets, who are in fact much more original than we seem to think.—367. *Phasim*, *Lycum*. The former is in Colchis, the latter in Pontus, both flowing into the Euxine.—*caput*, the head or fount: see v. 319.—*Enipeus*. A river of Thessaly.—*se erumpit*, bursts forth: see i. 445.—369. *pater Tiberinus*. He gives here to the Tiber alone the honorific title of *Pater*, having perhaps Ennius in view.—*Aniena fluenta*, the stream of the Anio. *Tiberina fluenta*, Aen. xii. 35; cf. Aen. iv. 143; vi. 327.—370. *Saxosusque sonans*, stony-sounding, i. e. sounding by running over stones. The Hypanis (*Bog*) is a river of Sarmatia in Europe.—*Mysus Caïcus*, the Caïcus of Mysia in Asia Minor.—371. *Et gemina*, etc. The river-gods were usually represented with horns; he says those of the Eridanus were gilded, probably to denote the fertility of the region through which it ran: cf. i. 217.—*mare purpureum*. This adj. expresses brightness, glow of colour: see on Ec. ix. 40. The allusion here may be to the bright, phosphorescent appearance of the Mediterranean when agitated by the wind or by oars. *Spiritus Eurorum virides cum purpurat undas*, Furius ap. Gell. xviii. 11. *Mare, Faronio nascente, purpureum videtur*, Cic. Acad. ii. 33. He however had Od. xi. 242 in view.—*violentior*: cf. ii. 452. This is not the character of the Po at the present day, perhaps in consequence of the elevation of its bed, its velocity being diminished.—374. *pendentia*, etc. The chamber whose hanging-roof was formed of sandstone, i. e. the chamber in the rock.—*inanis*. Because she knew she could remedy them.—376. *manibus*, etc. She en-

tertain him after the fashion of the heroic age.—*ordine*, in due order.—*fontis*, water.—*Germanae*, her sister-nymphs—*tonsis*, etc., towels made of wool, which were close-shorn so as to be smooth: cf. *Aen. i.* 702.—*reponunt*, serve up again and again.—379. *Panchaeis*, etc., ‘the altar burns with Panchaeian fires,’ i.e. frankincense burns in the fire on the altar; expressed in our author’s usual contorted manner. For Panchaia, see *ii.* 139.—*adolescunt*: see *Ec. viii.* 65.—380. *Maeonii Bacchi*, of Lydian (i.e. Tmolian, *ii.* 98) wine.—*carchesia*. The *carchesium* was an oblong vessel with handles at either end: see *Athen. xi.* p. 474; *Macrob. v.* 21.—*Nymphas sorores*, i.e. the Dryades, Napaeae and Naiades, who had destroyed his bees.—383. *Centum*: a def. for an indef.—*Vestam*, the fire on the hearth, or on the altar.

387–414. Mode of obtaining a response from the sea-god Proteus. The whole of this adventure is imitated from the *Odyssey*, *iv.* 364, seq.—*Carpathio*, etc. Homer makes the sea adjacent to Egypt to be the haunt of Proteus. We cannot tell what authority our poet had for transferring it to the Carpathian sea, which is between Rhodes and Crete, unless he intended by it the whole eastern part of the Mediterranean.—*Neptuni*. We would join *Neptuni* with *vates*, and not with *gurgite*.—388. *Caeruleus*. This is the usual colour of the sea-deities.—*magnum*, etc. ‘Who traverses the sea in his chariot drawn by sea-horses, who have only the fore feet,’ as they terminate in a fish. This seems to be what he wished to express.—*metitur*. This is a Homeric expression, πέλαγος μέγα μετρήσαντες and μέτρα κελεύθου. *Vir mare metitur magnum, se fluctibus tradit*, *Lucil. ap. Nonium*; Cf. *Hor. Epod. iv.* 7.—390. *Emathiae*, of Macedonia. He uses this in the enlarged sense which it bore in his own time; see *i.* 492.—*patriam Pallenen*. We know not what authority he had for making the peninsula of Pallene the birthplace of Proteus.—392. *Grandaeus*. Homer styles Nereus ἄλιος γέρων.—*Quippe*, etc.

V. 387. Πωλεῖται τις δεῦρο γέρων ἄλιος νημερτῆς,
 ᾿Αθάνατος Πρωτεὺς Αἰγύπτιος, ὅστε θαλάσσης
 Πάσης βένθεα οἶδε Ποσειδάωνος ὑπεὶ μῶς.—*Od. iv.* 385.

'Neptune has thought fit to give him this power.'—*et*, even ; exegetic of what precedes.—395. *turpis*, ugly, unsightly.—397. *eventus secundet*, i. e. *det eventus secundos*.—400. *Tende*. This verb would seem properly to belong only to the first subst. and *inijce* to be understood with the second.—*circum haec*, ἀμφὶ ταῦτα, against these.—*medios aestus*, the noontide heat.—403. *In secreta*, sc. *loca*. He represents the god, like men in the south, as taking his *siesta* or afternoon-sleep.—*illudent*. sc. *te*.—*species*, appearances.—408. *leacna*. In Homer it is more correctly λέων. It was probably the constraint of the verse that made the poet here, and in the preceding line, employ the feminine. In giving a mane to the lioness, he shows his ignorance of natural history.—*Aut acriem*, etc. 'he will turn himself into fire and water.'—410. *Excidet*, he will fall out of ; i. e. he will appear so ; for he will still be in them. *Abibit* is to be understood in a similar manner.—412. *contende*, straiten, draw tight.—*incepto*, etc. In plain language, 'when sleep began to cover his eyes.' *Somnus tegeret quiete ocellos*, Catull. 1. 10.

415-424. *liquidum ambrosiae odorem*, the smell of liquid ambrosia ; the adj., as usual, being joined to the wrong subst. This ambrosia is not the solid substance which was the food of the gods, but rather ambrosial oil, similar to that with which Juno anoints herself in Homer, Il. xiv. 171 : see My-

V. 393. "Ὅς ἤδη τὰ τ' ἐόντα, τὰ τ' ἐσσόμενα, πρό τ' ἐόντα.

Il. i. 70.

V. 396. Τόνγ' εἰ πως σὺ δύναιο λοχησάμενος λελαβέσθαι,

"Ὅς κέν τοι εἴπῃσιν ὁδὸν καὶ μέτρα κελεύθου,

Νόστον θ' ὥς ἐπὶ πόρτον ἐλεύσεαι ἰχθυόεντα.—Od. iv. 388.

V. 405. Καὶ τότ' ἔπειτ' ὑμῖν μελέτω κάρτος τε βίη τε,

Ἀθθι δ' ἔχειν μεμαῶτα καὶ ἐσσόμενόν περ ἀλύξαι.

Πάντα δὲ γιγνόμενος πειρήσεται, ὅσσ' ἐπὶ γαίαν

Ἑρπετὰ γίνονται, καὶ ὕδωρ, καὶ θεσπιδαῖς πῦρ

Ἵμεις δ' ἀστεμφέως ἐχέμεν, μᾶλλον τε πιέζειν.

Ἄλλ' ὅτε κεν δῇ σ' αὐτὸς ἀνείρηται ἐπέεσσι,

Τοῖος ἐὼν, οἷόν κε κατευνηθέντα ἴδῃσθε,

Καὶ τότε δὴ σχέσθαι τε βίης, λῦσαί τε γέροντα.

Od. iv. 415.

V. 415. Ἀμβροσίην ὑπὸ ῥῖνα ἐκάστῳ θῆκε φέρουσα

Ἥδ' ὑ μάλα πνείουσαν.—Od. iv. 445.

thology, p. 550.—416. *perduxit*, anointed. The simple expression would have been, *quem* (or rather *quam*) *perduxit toto corpori*.—*compositis*, set in order, arranged.—*aura*, i. q. *odor*, v. 415.—*habilis*, active, *aptus ad habendum*. Adjectives in *-ilis* usually denote aptitude, fitness for the act expressed by the verb from which they are derived, ex. gr. *agilis*, *ductilis*, *facilis*, *fissilis*, *flexilis*, *fragilis*, etc.—419. *Exesi*, sc. *fluctibus*.—*quo*, where, i. e. in the cove, at the end of which is the cavern. Cf. Aen. i. 159, *seq.* Here also he expresses himself with his usual ambiguity, for the natural anteced. of *quo* is *specus*.—420. *in sinus reductos*. It is very difficult to determine the exact meaning of these words here and in Aen. i. 161. *Reductus* is, drawn or brought back; *reducta vallis* (in Aen. vi. 703; viii. 609; and Hor. C. i. 17, 17) is a retired valley; and this is the only figurative employment of *reductus*. Heyne understands *sinus* of the recesses of the cavern, and then the sense is plain enough; but in the passage of the Aeneis he understands it of the waves. We own we cannot make a definite sense of it, and we are inclined to think that the image of the waves striking against a rock or islet out in the sea, and thus dividing themselves, which he might have seen in the bay of Baiae, and which he afterwards described in the Aeneis, may have been in his mind. *Reductos sinus* would then signify curved billows, the waves forming segments of a circle, the upper part of the curve coming first to the shore.—421. *Deprensus*, sc. *in tempestate*. Cf. Aen. v. 52. *In patenti Prensus Aegaeo*, Hor. C. ii. 16, 1.—*objice*, i. e. *objectu*. He lay behind a rock, to be out of the light.—424. *procul*, at a little distance. Cf. Ec. vi. 16.—*nebulis*, “h. e. in nebula ex aequore surgere solita.” HEYNE. We rather think it was a miraculous *nebula*, like that by which Venus rendered Aeneas invisible (Aen. i. 412), and that he had the same passage of the Odyssey (vii. 15, 41) before him in both places.—*obscura*, i. e. *obscurata*.

425–452. *Jam rapidus*, etc. It was now midsummer, when

V. 425. Ἦμος δ' ἡἷλιος μέσον οὐρανὸν ἀμφιβέβηκει,
 Τῆμος ἄρ' ἐξ ἀλὸς εἴσι γέρων ἄλιος νημερτῆς,

the Dogstar is in the nocturnal sky, and the heat which he brings scorches the thirsty Indians, the people most exposed to it: see on v. 293. *Rapidus*: see Ec. ii. 10.—426. *caelo*, etc., and it was noon, the hottest time of the day.—*medium orbem*, the middle of his path, of the portion of the celestial circle which he traverses in the day.—427. *Hauserat*, i. q. *exhauserat*, had exhausted, i. e. had accomplished. Cf. ii. 398; Aen. iv. 383; ix. 356. *Quam incredibiles hausit calamitates*. Cic. Tusc. i. 35. *Exhauri mea mandata*, Id. ad Att. v. 13.—*siccis*, i. e. *siccatis*.—*faucibus*, i. e. *ostiis*, or *alveis*.—*coquebant*, were making boil up.—432. *diversae*, scattered, here and there.—*phocae*, the seals.—*Iipse*, sc. Proteus.—*acuiunt*, whet the appetites of.—439. *clamore magno*. He keeps close to Homer here; but silence would seem to have been the surer way.—*Occupat*. To denote the celerity with which he did it. Cf. Aen. vi. 424, 635.—*miracula rerum*, i. q. *miras res*.—445. *Nam quis*, i. q. *quisnam*, 'who then,' τὴς γάρ.—*neque est*. A Græcism, οὐκ ἔστι, i. e. οὐ δύνατον ἔστι. Cf. Aen. vi. 595. *Quod versu dicere non est*, Hor. S. i. 5, 87.—448. *velle*, sc. *fallere*.—*oracula*, a

Πνοιῇ ὑπὸ ζεφύροιο, μελαίνῃ φρίκη καλυφθεῖς,
'Εκ δ' ἑλθὼν κοιμᾶται ὑπὸ σπέσσι γλαφυροῖσιν.
'Αμφὶ δέ μιν φῶκαι, νέποδες καλῆς 'Αλοσύνης,
'Αθρόαι εἵδουσιν πολιῆς ἁλὸς ἐξανιδῦσαι.—Od. iv. 400.

V. 433. Φώκας μὲν τοι πρῶτον ἀριθμήσει, καὶ ἔπεισιν
Λυτὰρ ἐπὴν πάσας πεμπάσσεται, ἥδ' ἰδῆται,
Λέξεται ἐν μέσσησι, νομεὺς ὥς πώεσι μῆλων.—Od. iv. 411.

V. 438. ἔπειτα δὲ λέκτο καὶ αὐτός.
'Ημεῖς δ' αἰψ' ἰάχοντες ἐπεσόμεθ'. ἀμφὶ δὲ χεῖρας
βάλλομεν· οὐδ' ὁ γέρων δολίης ἐπιλήθετο τέχνης·
'Αλλ' ἦτοι πρῶτιστα λέων γένετ' ἠὺγένειος,
Λυτὰρ ἔπειτα δράκων, καὶ πάρδαλις, ἥδ' ἐμέγας σὺς·
Γίνετο δ' ὑγρὸν ὕδωρ, καὶ δένδρεον ὑψιπέτηλον·
'Ημεῖς δ' ἀστεμφέως ἔχομεν τετληότι θυμῷ·
'Αλλ' ὅτε δὴ ρ' ἀνιάζ' ὁ γέρων, ὀλοφώϊα εἰδὼς,
Καὶ τότε δὴ μ' ἐπέεσσιν ἀνειρόμενος προσέειπε·
Τίς νύ τοι, 'Ατρείος υἱέ, θεῶν συμφράσσετο βουλάς,
"Ὅφρα μ' ἔλοις ἀέκοντα λοχησάμενος; τέο σε χρή;
"Ὡς ἔφατ', αὐτὰρ ἐγὼ μιν ἀμειβόμενος προσέειπον·
Οἴσθα γέρον· τί με ταῦτα παρατροπέων ἐρεεῖνεις;
Od. iv. 453.

response, i. e. a remedy.—*lapis rebus*, my calamity, the loss of my bees.—*vi multa*, strongly, with great effort.—*Ardentis*, etc, 'he twisted his flaming, green eyes.'—*frendens*, gnashing his teeth.—*fatis*, for the fates, i. e. to announce the cause and remedy of Aristaeus' misfortunes.

453–498. He now relates the celebrated tale of the descent of Orpheus to Erebus, in order to bring back his wife Eurydice. Virgil is the only extant author who ascribes her death to Aristaeus.—453. *Non te nullius*, etc. 'Your misfortune is not a mere casualty, it results from the anger of a deity,' sc. the Nymphs.—*exercent*, harass, torment. Cf. i. 99; ii. 356; Aen. iv. 623; v. 779, etc.—*Magna huius*, etc., 'you suffer for a great offence.' Cf. i. 502; Aen. xi. 841.—*Haud quaquam ob meritum*, not deservedly made wretched; for Orpheus had done nothing to merit such misery.—*ni fata resistant*, 'which you will continue to suffer unless fate (v. 452) stand in the way,' i. e. point out a mode of expiation.—*rapta*, sc. *a morte*: see v. 504; or *rapta a te*, i. e. in intention.—457. *per flumina*, along the banks of the river.—*moritura*, fated to die: see iii. 501.—*puella*. See on Ec. vi. 47.—*Servantem*, watching, guarding as it were.—460. *aequalis*, companion, i. e. who were young like herself.—*supremos*, i. q. *summos*, the tops of; taken from Lucretius, i. 275.—*flerunt*, sc. *mortem ejus*.—*Rhodopeiae*, etc. Rhodope and Pangaeus are mountains of Thrace, which he calls the land of Rhesus, who had ruled in it. The Getae, who dwelt beyond the Danube (see on iii. 462) are, with the usual disregard to geographic accuracy, placed here in Thrace.—*Actias Orithyia*. The Athenian princess Orithyia, whom the wind-god Boreas carried off to Thrace: see Mythology, p. 383.

464. *Iipse*, sc. Orpheus.—*cava testudine*, i. e. *lyra*; which Mercury is said to have first formed out of the shell of a tortoise.—*Te*, sc. Eurydice. While fully acknowledging the pathos of the repetition of *te* in this place, and the poetic beauty of the subsequent narrative, we cannot help thinking that it is too highly wrought for what we are to suppose to be an extemporaneous narration. Were it told in the person of the poet himself it would be liable to little objection, for in that case time and labour are presupposed.—467. *Taenarias*, etc. A

cavern on Mount Taenaron in Laconia was supposed to yield a passage down to Erebus.—*Ditis*, of Dis, Orcus or Pluto, the god of the underworld. Orcus, in the classics, is always a person, never a place: see Mythology, p. 551.—*caligantem*, sc. *se*, shrowding itself.—*formidine*, gloom; effect for cause.—*Manis*, the ghosts or shades of the departed.—470. *Nesciaque*, etc.; a periphrasis of the ἀμείλιχος Ἀΐδης of Homer. *Corda* is i. q. *cor*, and *que* is *even*.—472. *ibant*, sc. *ad eum*.—*que*, even.—*agit*, sc. *eas*.—*imber*, i. q. *hiems*, χειμὼν, a storm.—475. *Matres*, etc. These three verses are repeated, Aen. vi. 306-8, where they are much more in place.—*corpora heroum*, i. e. *heroes*: Cf. iii. 369.—*circum*, sc. *est*. The region where they are now is flowed round by the river of Cocytus, filled with black mud and unsightly reeds. He calls it a *palus*, on account of its sluggishness and its spreading itself widely.—*inamabilis*, hateful, by a usual euphemism. Cf. iii. 5.—*interfusa*. This seems to mean ‘flowing about’; but it is impossible to get a clear idea from this description, which is repeated, Aen. vi. 479.—481. *Quin ipsae*, etc. Not merely the dead, who might be supposed to retain a recollection of what used to delight them on earth, but the house and inner Tartarus of Death (i. e. the dwellers of them), were entranced by the strains of Orpheus.—*intima Tartara*. Tartarus, where the wicked were tormented, is described in the Aeneis (vi. 577) as lying much lower than the rest of Erebus.—*Leti*. We might have expected *Orci* or *Ditis*. This gives some countenance to our opinion, that the Latin Orcus was Death: see Additions to Mythology. p. xii.*—483. *Eumenides*, sc. *stupure*.—*inhians*, sc. *in Orpheum*, gaping with wonder and delight.—*vento*, i. e. *a vento*. It was no longer whirled round by

V. 472. Ἐνθα τε ναίουσι ψυχαὶ, εἰδῶλα καμόντων.—Od. xxiv. 14.

.....Simulacraque luce carentum.—Lucr. iv. 39.

V. 475. αἱ δ' ἀγέροντο
 Ψυχαὶ ὑπ' ἑξ' Ἑρέβους νεκύων κατατεθνειώτων,
 Νύμφαι τ', ἡίθεοί τε, πολύτλητοί τε γέροντες,
 Παρθενικαὶ τ' ἀταλαί, νεοπενθέα θυμὸν ἔχουσαι.

Od. xi. 36.

the wind, which had itself been hushed to repose by the strains of Orpheus.—*Ixionii rota orbis*, the wheel of the Ixionian orb; another of our poet's usual contortions of language, for the simple Ixion's wheel. Comp. Hor. C. iii. 11, 15 *seq.*

485. *Jamque*, etc. He supposes the story to be so familiar to the reader, that he never tells why Orpheus had descended to Erebus, and we now only learn it from his success.—489. *Manes*. Here used for the rulers of Erebus, Pluto and Proserpine.—*luce sub ipsa*, on the very verge of light.—491. *victus animi*, his mind being overcome, sc. with longing. This use of the gen. where we might expect an abl. absol. or a Greek acc. is not unfrequent. Cf. *truncus pedum*, v. 310., *amens animi*, Aen. iv. 203.—*tyranni*, of the monarch: it is used here in its original Greek sense, as it also is Aen. vii. 266.—493. *terque fragor*, etc. Probably the signal of return to Eurydice. Virgil perhaps had in view the signal given to Oedipus in Sophocles, Oed. Col. 1606.—496. *natantia*, swimming. We use this word in the same sense.—*non tua*, sc. *Eurydice* or *uxor*.—500. *diversa*, i. e. *in diversam partem*.—*praeterea*, any longer, ever again.—*portitor Orci*, Orcus' ferryman, i. e. Charon.—*passus*, sc. *est illum*, or perhaps *illam*.—506. *Illa quidem*, etc. This verse has so little apparent connexion with what precedes, that Heyne, Wagner, and others have doubted of its genuineness. Voss and Jahn think that an opposition is intended between *her* in this, and *him* in the following verse; but to this Wagner justly replies, that in such case it would be *hunc* and not *illum* in v. 507. To this we may add, that the space of seven months does not well accord with this view.

The interpretation of Forbiger seems to be the most simple, supposing it to be a reply to *Quid faceret*, etc. 'What could he do?' etc., 'Nothing, for she was,' etc. *Quidem* is therefore i. q. *nempe*; still the verse is useless, and were better away.—507. *ex ordine*, καθεξῆς, running, uninterrupted. A Lucretian phrase, ex. gr. i. 499. v. 419.—*deserti*, deserted, i. e. lonely.—*haec*, these events which I have just related.—509. *evolvisse*, to have unrolled or unfolded, i. e. gone over, sc. in his songs.—*tigris*. There are no tigers in Thrace, but that was nothing to an ancient poet. Our own Shakespeare has a

lioness in the forest of Ardennes in France.—*agentem*, i. q. *ducentem*. Cf. Ec. viii. 17. Aen. v. 833.—513. *Observans*, *δόκουςας*, having marked or discovered: an aorist part.—*noctem*, i. e. *per noctem*, the whole night long.—*Integrat*, i. q. *iterat*, repeats.—517. *Solus*, i. e. *caelebs*, *sine uxore*; or perhaps simply *alone*.—*Hyperboreas*, etc. All these names of places far to the north of Thrace are only mentioned by way of ornament, and to increase our idea of the grief of Orpheus.—*Tanaim*, the Don in Sarmatia or southern Russia.—*Rhipaeis*. An imaginary mountain-range in the extreme north: see i. 240.—520. *spretae*, despised, rejected, or deeming themselves to be so.—*quo munere*. This is a very obscure expression, and it has of course perplexed the commentators: perhaps the best interpretation is to take, with Heyne, *munus* as equivalent to *officium*, and expressing the pious duty of Orpheus to the memory of his wife. If there were sufficient authority for the reading *spreto*, it would remove all the difficulty, as *munere* would then refer to v. 516.—*Ciconum matres*, the Thracian women. Cf. v. 475; Aen. ii. 489, etc.—*que*, even, that is to say.—*juvenem*, i. e. *membra juvenis*.—*marmorea*, i. e. white as marble: a Lucretian term.—*Oeagrius*, Thracian; from king Oeagrus, the father of Orpheus.

528-530. *jactu*, with a bound or plunge.—*se dedit*, gave, (i. e. flung) himself. Cf. Aen. ix. 56, 816.—*sub vertice*, in an eddy or small whirlpool. It appears awkwardly expressed, but it means that the water whirled round and round in the spot where Proteus had plunged into it.—*At non Cyrene*, but Cyrene did not do so, i. e. she did not abandon her son.

531-547. Proteus having told the cause of the loss of the

V. 511.—'Ὡς δ' ὅτε Πανδαρέου κούρη, χλωρῆς ἀηδὼν,
 Καλὸν αἰείδουσιν, ἔαρος νέον ἱσταμένοιο,
 Δενδρέων ἐν πετάλοισι καθεζομένη πυκνοῖσιν,
 "Ἦτε θαμὰ τρωπῶσα χέει πολυήχεα φωνήν,
 Παῖδ' ὁμοφυρομένη" Ἰτυλον φίλον.—Hom. Od. xix. 518.
 Κλαῖον δὲ λιγέως, ἀδινώτερον ἢ τ' οἰωνοὶ,
 Φῆναι, ἣ αἰγυπιοὶ γαμψώνυχες, οἷσί τε τέκνα
 Ἀγρόται ἐξεύλοντο, πάρος πετεῖνὰ γένεσθαι.—

Id. ib. xvi. 216.

bees, Cyrene supplies the mode of recovering them.—*choros agitabat*, used to dance.—535. *Tende*, hold forth, i. e. offer; from the mode of presenting gifts.—*pacem*, i. e. *veniam*, favour, forgiveness.—*facilis*, easy, placable. Cf. Ec. iii. 9.—*Napaeas*, the nymphs of the *νάπη* or *saltus*. He names them Dryades, v. 460.—*ordine*, in due order.—538. *eximios*, litt. selected (from *eximo*), especially for sacrifice.—*praestanti corpore*, of superior beauty. He often uses this expression: see Aen. i. 75; vii. 783, etc.—*Lycaeï*. A mountain of Arcadia, of which country he makes Aristaeus an inhabitant. We are to suppose from this, that he had come to Thessaly to consult his mother, and that he now returns home; but (v. 317) Thessaly would seem to be his abode. The poets however had such a love for introducing proper names, that they were careless of accuracy.—*intacta cervice*, i. e. that had never been yoked.—*ad*, at or before.—545. *Lethaea*, Lethaeian, causing oblivion.—*Placatam*, etc. Heyne, Jacobs, and Wagner are inclined to regard this verse as spurious, but it is found in all the MSS. Jahn explains it, “Praeterea Eurydicen vitula caesa placabis.”

548–558. *Haud mora*, sc. *fit*.—*excitat*, i. e. *erigit*. *Elapide excitari* (sepulchrum) Cic. Legg. ii. 27.—554. *monstrum*, a prodigy, a wonder.—*effervere*, to boil up, to burst forth from. Cf. i. 471. *Vermesque effervere*, Lucr. ii. 927.—557. *nubes*, sc. *apium*.—*uvam*, *βότρυδόν*; the cluster, resembling a bunch of grapes, which the bees form when they settle in a swarm.

559 to the end. The graceful and elegant conclusion of the poem, the first example of such a thing, we believe, in antiquity. Heyne was however for this very reason disposed to regard it as being the work, not of Virgil, but of some grammarian. Brunck and Schrader, he says, were of the same opinion, and Bryant rejected the four last verses. This conclusion however (unlike the four verses prefixed to the Aeneis) is to be found in all the MSS., and in all the ancient annotators; the verses are every way worthy of Virgil, and, as Weichert very well observes, the use of the gen. *oti*, instead of *otii*, in v. 564, proves them to have been written before the later years of Augustus.—559. *super cultu*, i. q. *de cultu*. Cf. Aen.

i. 750; iii. 348; vii. 344; x. 839.—*Cæsar*, etc.: see Life of Virgil.—562. *viam adfectat*, treads the path. *Hi gladiatorio animo ad me affectant viam*, Ter. Phor. v. 8, 71. *Qui ad dominas affectant viam*, Ter. Heaut. ii. 3, 59. *Quod iter affectat videtis*, Cic. Rosc. Amer. 49.—*Olympo*, i. q. *ad Olympum*. Cf. ii. 306; Ec. ii. 30.—*Parthenope*, Naples, so named from a Siren of that name, whose tomb was there.—*florentem*, flourishing, enjoying, being happy in; taken from plants which flourish in a genial soil.—*studiis*, in the occupation: see on Ec. ii. 5.—*ignobilis*, without honour, as compared with the fame and honour acquired by military and legislative acts, such as Caesar was engaged in at the time.

EXCURSUS.

EXCURSUS I.

THE RIVER OAXES.

Pars Scythiam et rapidum cretae veniemus Oaxem.—Ec. i. 65.

THE note on *rapidum cretae* in this verse in Servius is as follows : “Hoc est lutulentum, quod rapit cretam. Cretam terram albam dixit; nam Oaxis fluvius est Mesopotamiae qui velocitate sua rapiens albam terram lutulentus efficitur. Vel Oaxis fluvius Scythiae; in Creta insula non est: sed aqua cretei coloris est. Oaxem, Philisthenes ait Apollinis et Anchilenae filium; hunc Oaxem in Creta oppidum condidisse, quod suo nomine nominavit ut Varro ait: *Quos magno Anchiale partus adducta dolore, Et geminis capiens tellurem Oeaxida palmis Scindere dicta.*”

This was evidently the prevalent mode of interpreting this passage in antiquity; we might say the only one, were it not that the assertion *in Creta insula non est* might seem to point at one similar to that now prevalent. As to the latter part of the note, and the extract from Varro Atacinus, whose translation of the Argonautics it is taken from, we may safely regard it as nothing more than a display of the annotator’s learning, for it proves nothing one way or the other.

Vibius Sequester says that in the isle of Crete there was a stream named Oaxes: his only authority however was, in Heyne’s opinion, this verse of Virgil. Politian held *Cretae* in this verse to be a proper name, and he has been followed so generally by the commentators, that it looks like presumption in any one now to maintain the old interpretation. It has however been done by Salmasius, Duker, Voss, Fea, and a few other critics, with whom we cordially agree.

The Mesopotamia of Servius in this place is not that between the Euphrates and the Tigris, but Sogdiana, the Mawer-en-naher of

the Orientals, the region between the Oxus and the Jaxartes, to the north of Bactria, so named from its lying between rivers like the former. Of the Oxus Polybius says (x. 48, 4), *φέρεται διὰ πελιδνῶς χώρας, πολλῇ καὶ θολερῇ ρεύματι*. We will observe by the way that Virgil seems to have been a reader of Polybius; see on Ec. vii. 4. Arrian (De Exp. Alex. iii. 29) says among other things of the Oxus, *βάθος δὲ οὐδὲ πρὸς λόγον τοῦ εὐρεῖος ἀλλὰ πολὺν δέ τι βαθύτερος καὶ ψαμμώδης*; and Curtius (vii. 10), *Hic quia limum vehit turbidus semper*. We may here observe, that the Latin word *creta* denoted any kind of marly substance. The name of this river in Polybius is Ὀξος, in Arrian and Strabo Ὠξος. The change by Virgil into Oaxes presents a difficulty; but in Callimachus (who is followed by Catullus) we have Ὠαρίων for Ὠρίων with the penult. short. Wagner no doubt objects that though *a* may be inserted after *ω*, it cannot after *ο*. We know not on what grounds he makes this assertion, but surely it was no greater licence in Virgil to shorten the *ω* than in Callimachus to shorten the long *ι* of Ὠρίων. The change of termination is also a difficulty, but possibly Virgil wrote *Oaxum*, and the copyists changed it on account of the analogy with Jaxartes, Araxes, Hydaspes, Euphrates, and so many rivers of the East; or the poet himself might have made the change for the same reason. But Wagner further says, "*rapidus* sollemne est fluviorum epitheton celeritatem indicans, sed ejusmodi epitheta non facile ad alium sensum detorta videas. Denique docendum erat *rapidus* idem significare quod *rapax*, et adjunctum sibi habere genitivum."

In all probability it was this wrong conception of the original meaning of *rapidus* that caused the current interpretation of this place of Virgil. It is thought to be the same as its derivatives *rapido* It., *rapide* Fr., *rapid*. We will endeavour to show that this is by no means the case; but we will previously ask a question or two of the critics, namely, Can you give a single instance from a classic author of such a construction as *Oaxes Cretae*? Could any one in writing Latin say *Tiberis Italiae*, *Rhodanus Galliae*, *Albis Germaniae*? Must not *amnis* or *fluvius* always be added?

In the following Excursus we will show that adjectives in *-idus* and *-ax* are properly participials of the present tense, and govern a genitive case. *Rapidus* (from *rapio*) would therefore appear to be nearly equivalent to *rapiens* and *rapax*, and to signify *carrying away*, and hence *consuming*. Thus we find our poet unites it with *Sol*, *Sirius*, *ignis*, and *aestus*, and it is only in this sense that we can understand it in Aen. i. 59. Lucretius speaks of the *rapidi leones* (iv. 714), and of the *rapidi canes* that begirt Scylla (v. 893); Ovid

has *rapidis rogis* (Tr. i. 7, 20); and many other instances might be given. That *rapidus* is i. q. *rapax* might be thus inferred. Ennius says (ii. 46), *Europam Libyamque rapax ubi dividit unda*; which verse Lucretius thus imitates (i. 721), *Angustoque fretu rapidum mare dividit undis*. This poet also, having said (i. 15) *Et rapidos tranant amnes*, has only three lines after *fluviosque rapaces*, evidently for the sake of varying the phrase. Ovid applies the term *apax* to the Ionian sea (Fast. iv. 567) and to the river Ladon (*ib.* v. 89), and Lucan (iv. 21) to the Cinga. We certainly cannot give any instance of *rapidus* governing a genitive except that in the text, but we may notice the *rapax virtutis* of Seneca (Ep. 97, 35). We have *timidus deorum* (Ov. Met. v. 100) and *timidus lucis* (Sen. B. V. 21), *gravidus metalli* (Ov. Met. x. 531), and *gravidus mellis* (Sil. ii. 220), etc. We therefore see no difficulty in assuming that Virgil, following analogy, ventured on such an expression as *rapidus cretae*.

Jahn argues as follows: "Sed neque Araxes neque Oxus illo tempore (anno 712) ad imperium Romanum pertinebant, atque Itali fugitivi exsulesque, quamvis ad extremos imperii fines perfugerent, tamen intra fines imperii remanserunt. Apparet autem poetam extremas imperii partes nominare voluisse, unde Libyae (parti occidentali) opponit Scythiam (quam Orientis terram Romani in Ponto attingebant), atque Cretam insulam meridionalem Britanniae, insulae septentrionali. Fuit vero Creta versus meridiem extrema tellus, cum Aegyptus nondum in formam provinciae redacta esset. Britannia autem, quamquam inter bella civilia a Romanis relicta esset, tamen a quo tempore Julius Caesar eam invaserat et expugnasse credebatur, pro imperii parte haberi coepta est."

To this we only reply, that the poet does not say that the exiles were to remain within the bounds of the empire, for he very plainly intimates the contrary; that we nowhere find Libya placed to the west and Scythia to the east of the Roman empire; and that Horace, in odes written after this eclogue (i. 21, 15; 35, 30; iii. 5, 30), speaks of the Britons with the Persians as a people yet to be conquered.

EXCURSUS II.

LATIN PARTICIPIALS.

Thestylis et rapido fessis messoribus aestu, etc.—Ec. ii. 10.

In the preceding Excursus we ventured to assert that *rapidus*, instead of being an adjective and signifying *swift*, was properly a present participial of *rapio*, and therefore nearly identical with *rapiens*. The proofs will be seen in that Excursus: here we will endeavour to extend the principle, and show that this is the real nature of all the supposed adjectives in-*idus*, and that they are actives, and not passives, like the greater part of the words derived from them in modern languages.

The first we will select is *aridus*, which is usually understood passively and equivalent to our *arid*, *dry*. Our proof will be the fact that the part. *arens* is frequently employed in the sense of *aridus* where we should have expected that word; ex. gr.—

Scatebrisque arentia temperat arva, Geor. i. 110; *Pergama et arentem Xanthi cognomine rivum*, Aen. iii. 350; *Arentem in silvam*, Aen. xii. 522; *Arentesque rosas*, Geor. iv. 268; *Arentes arenas*, Hor. C. iii. 4, 31; *Arenti ramo*, Ov. M. vii. 276; *Arenti avena*, Tibull. ii. 1, 53.

That *areo* is active would appear from its being joined with *sitis*, Ov. Her. iv. 174; Tibul. i. 4, 36. We therefore think that in *arens* and *aridus* the ancients had in view the effect of, or sensation caused by, the object to which they united them.

In like manner we shall find that *candidus* (unlike *albus*) was regarded as producing an effect or sensation, as *candens* so frequently takes its place. *Candentis vaccae*, Aen. iv. 61; *candentem taurum*, ib. 236; *candenti elephanto*, ib. vi. 896. *Candens lacteus humor*, Lucr. i. 259; *candenti marmore*, ib. ii. 766. *Candentes humeros*, Hor. C. i. 2, 31. *Candentia lilia*, Ov. Met. xii. 411. We believe however that we may assert that the idea of gleaming, emitting splendour, is always included in *candidus*.

Calidus is, giving out heat; for we meet with *calentem favillam*, Hor. C. ii. 6, 22. We may notice the Spanish *agua caliente*, hot water.

Timidus is i. q. *timens* in the following places. *Quidnamst quod sic video timidum et properantem Getam?* Ter. Adelph. iii. 2, 7. *Namque modo me intro ut corripui timidus*, Ter. Hec. iii. 3, 5. *Codrus pro patria non timidus mori*, Hor. C. iii. 19, 2. *Quid referam*

timidae pro te pia vota puellae, Ov. Amor. ii. 6, 43. We also meet *timens* governing a gen. like *timidus* in Lucr. vi. 1237.

Pallens often takes the place of *pallidus*, as *Pallenti hedera*, Ec. iii. 39. *Pallentes violas*, Ec. ii. 47. *Pallenti olivae*, v. 16. See also Ec. vi. 55. Geor. i. 478; iii. 357; iv. 124. Aen. iv. 26, 243. vi. 275, 480. In Aen. i. 354 we have *ora modis attollens pallida miris*; and in x. 822, *ora modis Anchisiades pallentia miris*.

Liquidus is i. q. *liquens*. *Vina liquentia fundit*, Aen. v. 776; *Liquentes humorum guttas*, Lucr. ii. 991. *Liquentibus stagnis*, Catull. xxxi. 2. Here we may see why *liquidus* is joined with *aether*, *aër*, *lumen*, *aestas*, *ignis*, *nubes*, *vox*, etc.

Humidus, i. q. *humens*. *Humentem umbram*, Aen. iii. 589. *Humenti tellure*, Ov. Met. i. 604. *Humentes oculos*, Id. xi. 464. *Humente capillo*, Id. ib. 691.

Madidus, i. q. *madens*. *Madidas a tempestate cohortes*, Juv. vii. 164. *Lina madentia*, Ov. Met. xiii. 931.

Tumidus, i. q. *tumens*. *Tumidoque inflatus carbasus austro*, Aen. iii. 357. *Crescentem tumidis infla sermonibus utrem*, Hor. S. ii. 5, 98. *Perque pedestraejactus lora tumentes*, Aen. ii. 273. *Fluctu suspensa tumentis*, vii. 810. *Thybris ea fluvium, quam longa est, nocte tumentem*, Leniit. viii. 86.

Lividus, i. q. *livens*. *Liventis plumbi*, Aen. vii. 687. *Nigro liventia succo*, Ov. Met. xiii. 817.

Squalidus, i. q. *squalens*. *Squalentes conchas*, Geor. ii. 348. *Tunicam squalentem auro*, Aen. x. 314.

Turbidus, i. q. *turbans*. *Seu turbidus imber Proluit*, Aen. xii. 685. *Incendi turbidus ardor*, Lucr. vi. 673. *Animæ turbida sit vis*, Id. ib. 693. *Turbida rapacior procella*, Catull. xxv. 4. *Vocant enim πάθος, id est morbum, quicumque est motus in animo turbidus*, Cic. Tusc. iii. 10.

From the following list it will appear that the far greater part of these participials in *-idus* are derived from neuter verbs of the 2nd conj. So few indeed are those derived from verbs of the others, that we might be led to suspect that they are in reality derived from verbs of the 2nd conj. which had gone out of use:—

From the 1st conj. come *fumidus*, *gelidus*, *labidus*, *turbidus*. 3rd conj. *fluidus*, *rabidus*, *rapidus*, *viridus*. 4th conj. *cupidus*, *sapidus*.

From the second come the following: *acidus*, *albidus*, *algidus*, *avidus*, *calidus*, *callidus*, *candidus*, *fervidus*, *flaccidus*, *flavidus*, *floridus*, *foetidus*, *fracidus*, *herbidus*, *horridus*, *humidus*, *languidus*, *liquidus*, *lividus*, *lucidus*, *madidus*, *marcidus*, *morbidus*, *nitidus*, *olidus*, *pallidus*, *pavidus*, *putidus*, *putridus*, *rancidus*, *rigidus*, *roridus*, *rubidus*, *sor-*

didus, splendidus, squalidus, stolidus, stupidus, sucidus, labidus, tepidus, timidus, torpidus, torridus, trepidus, tumidus, turgidus, uvidus, validus, vanidus.

To these are to be added the following, which have no verbs, and the list we believe will be complete: *gravidus, hispidus, lepidus, limpidus, luridus, paedidus, ravidus, roscidus, solidus, rapidus, viscidus.*

Adjectives in *ulus* are, we think, in like manner active participles: such are *bibulus, credulus, garrulus, gemulus, patulus, pendulus, querulus, sedulus, stridulus, tremulus, vagulus*. In some cases these are merely the same as the *præs. part.*, in others they give intensity to its meaning. Thus *pendulus* is i. q. *pendens*. *Pendulum collum*, Hor. C. iii. 27, 58; *pendula palearea*, Ov. Met. vii. 117; *putator pendulus arbustis*, Colum. x. 229.—*Tremulus*, i. q. *tremens*. *Tremulus parens*, Catull. lxi. 51; *tremulis sub pondere ramis*, Sil. Pun. vii. 671. In Aen. xii. 267 we have *stridula cornus*, and shortly after (v. 319) *stridens sagitta*.

It is the same with adjectives in *-bundus*. Few, for example, could distinguish between *moriens* and *moribundus*. So also with those in *-ax*. In *pugnacemque tenet*, Ov. Met. iv. 358, we might substitute the *part. without any change of the sense*.

There are also adjectives in *-ius* (as *consciūs, nesciūs, noxiūs, fluiūs, anxiūs*) and in *-uus* (*assiduūs, congruūs, nocuūs, caeduūs*) which are rather of the nature of participles; to which we may add *anhelus, festinus, coruscus, personus, sibilus, caducus, nubilus*, etc.

EXCURSUS III.

LATIN MIDDLE VOICE, ETC.

Dic quibus in terris inscripti nomina regum

Nascantur flores.—Ec. iii. 106.

That very eminent critic Heindorf, in his note on *fractus membra* in Horace (S. i. 1, 5), says, “A structure borrowed from the Greeks, with whom the *perf. pass.* is so often the *perf. med.*, with a reflected, or at least a transitive, meaning. We should therefore cease at length from supplying to this accusative in Latin a totally un-Latin *secundum*, in Greek a *κατὰ*, which is for the most part quite as un-Greek.”

This assertion is no doubt true to some extent, for there are many instances in both languages of a passive verb being thus employed; but still we think there are many cases where the *κατὰ* and

the *secundum*, or something of the kind, must be understood. We will confine our observations to the Latin.

Though *fractus membra*, when speaking of a man, may be rendered *having worn out his limbs*, *inscripti nomina*, when used of flowers, can hardly be *having inscribed the names*. So also in the following instances we think the verbs can only be understood passively:—

Tum vero ancipiti mentem formidine pressus Obstupui, Aen. ii. 47. *Tristi turbatus pectora bello*, viii. 29. *Magnoque animum labefactus amore*, iv. 395. *Quis innexa pedem malo pendebat ab alto*, v. 511. *Perfusus sanie vittas atroque veneno*, ii. 221. *Maculisque trementes Interfusa genas*, iv. 644. *Percussa nova mentem formidine mater*, Geor. iv. 357. *Lacte mero mentes percussa novellas*, Lucr. i. 262. *Iberibus perusta funibus latus*, Hor. Epod. 4, 3. We could easily extend this list were we to have recourse to Ovid and later poets.

The Latin language, as is well known, has no middle voice, and its legitimate mode of making a reflected verb is to add *se* to a transitive. The poets however (and Virgil was the first to do so to any extent) gradually began to use passive as middle voices, particularly in verbs expressing *to dress*, *to adorn*, and such like. Nor was there anything very strained in this, for the middle is really a passive restricted to a particular agent. Thus *τύπτομαι* (pass.) is *I am beaten* (by any one), *τύπτομαι* (midd.) *I am beaten* (by myself).

In Plautus (Amph. i. 1, 155) we meet with *cingitur*, he is girding himself up. The same poet in his Pseudolus (v. 1, 38–40) uses *vertor* in the sense of turning oneself round.

Lucretius uses *accingor* (ii. 1042), *vertor* (v. 1198), *versor* (ii. 112; vi. 199), *volvor* (vi. 978), *sinuor* (vi. 354), *erumpor* (vi. 582).

In the early writings of Horace there is no instance of a middle voice; and in his later ones the only decided one is *moveor*, to dance (Ep. ii. 2, 125; A. P. 232), to which we may perhaps add *revertor* (Ep. i. 15, 24) and *induor* (ib. 17, 20).

The following list will show the claim of Virgil to the fame of introducing a middle voice into the Latin language. It will be observed that it was in the Aeneis he did it almost exclusively:—

Feror (Ec. viii. 60. Aen. ii. 511; iv. 545; vii. 673), *volvor* (Geor. iii. 438. Aen. ix. 414; xi. 889), *cingor* (Geor. iii. 46. Aen. ii. 511, 520; iv. 493; vi. 188), *exerceor* (Geor. iv. 157; Aen. vii. 163), *vertor* (i. 158; vii. 784), *induor* (vii. 640), *reddor* (vi. 545), *tollor* (vii. 408), *agor* (xii. 336), *tegor* (ii. 227), *aperior* (iii. 275), *condor* (ii. 401; vii. 802), *sternor* (ii. 722; iii. 509), *velor* (iii. 405, 545; v. 134), *impleor* (i. 215), *lustror* (iii. 279), *armor*, *moveor* (vii. 429), *fundor* (ii. 383).

Virgil also uses the following passives as deponents: to which observation we may add, that he and other poets also use the past part. of deponents at times in a passive sense, as in Ec. ix. 53.

Scindor (Aen. iv. 590; ix. 478), *percutior* (iv. 589; vii. 503; xi. 877), *induor* (ii. 275), *fundor* (iv. 509; x. 838), *circumdor* (ii. 219; iv. 137; xii. 416), *lanior* (xii. 606), *figor* (vi. 156), *demitto* (i. 561), *mutor* (i. 658), *premor* (iv. 659), *jungor* (x. 157), *exseror* (x. 649), *subnitor* (iv. 217), *saturor* (v. 608), *solvor* (iii. 65; xi. 35).

There is another class of expressions which will hardly come under any of these heads; that, namely, in which the part. pass. and the acc. case take the place of the abl. absolute. It is to this class that the verse at the head of this article seems properly to belong. Such also are the following: *picti scuta Labici*, i. e. *L. pictis scutis*, Aen. vii. 796; *Pictus acu chlamydem*, ix. 582; *Delphinum caudas utero commissa luporum*, iii. 428.

The *Laevo suspensi loculos tabulamque lacerto* of Horace (S. i. 6, 74; Ep. i. 1, 56), which is plainly an imitation of the Greek (as in *ὁ τὴν πῆραν ἐξηρτημένος*, Luc. Vit. Auc. 7), comes under the head of passives used as deponents.

EXCURSUS IV.

THE SIBYL AND THE RETURN OF THE GOLDEN AGE.

Ultima Cumaei venit jam carminis aetas.—Ec. iv. 4.

The first question which arises here is what is the *Cumaeum carmen*? Probus (on this place) says it is the poem of Hesiod, whose father came to Ascra from Cyme in Aeolis, and who, in his account of the successive Ages, appears to intimate that after the Iron Age, the last and worst, there would be a return to a better state of things. This opinion, which was adopted by Fabricius and Graevius, has also been embraced by Goettling (on Hes. "Eργ. 109), but it does not seem to be tenable; for, setting aside the circumstance that Hesiod is nowhere called a Cumaean, Virgil could hardly say of the age, in which Hesiod said that he himself was living, *jā venit*. The other hypothesis is that of Servius, according to which the *Cumaeum carmen* is the prophetic verses of the Cumaean Sibyl. This is the hypothesis generally adopted, and it does not seem possible to find

any better, though it is not free from difficulty. In the first place we have only the testimony of Servius himself (for he does not quote any authority) that there were such Sibylline verses: then it may be asked in what collection were they? for, according to Varro (*ap. Serv. Aen. vi. 36*), the original oracles preserved at Rome were those of the Erythraean Sibyl (it is the Cumaean in Lactantius); and Niebuhr (*i. 496*) asserts that these were not prophetic, that they only gave directions what was to be done in particular cases. Were they then in the new collection made in the time of Sulla? or in those numerous ones that were in common circulation after that time? Possibly, as some ill-judging Christians did afterwards (see p. 60), so the Jews or their proselytes might have forged Sibylline verses prophetic of the coming of the Messiah and of the blessings of his reign. Still it is difficult to believe that these verses could have obtained sufficient credit to be used in the public and solemn manner in which they are employed by Virgil.

The question of who or what the Sibyls were seems involved in impenetrable obscurity. The first mention of the Sibyl occurs in the fragments of the philosopher Heraclitus, who says (*Frag. p. 332*),
Σίβυλλα ἐν πολλοῖς καὶ τοῦτο ἐφράσθη

Ἐξ Ἰάδος χώρας ἦξεν σοφὸν Ἰταλίδαισι,

evidently meaning Pythagoras. Plato also (*Phaedr. p. 244*) mentions the Sibyl: his words are, *Καὶ εἰάν δὲ λέγωμεν Σιβύλλαν τε καὶ ἄλλους, ὅσοι, μαντικῇ χρώμενοι ἐνθέω, πολλὰ δὴ πολλοῖς προλέγοντες εἰς τὸ μέλλον ὠρθωσαν, μηκύνουμεν ἂν δῆλα παντὶ λέγοντες.* We may observe that Plato, like Heraclitus, uses the name without an article, which seems to prove that Sibylla, like Musaeus, Bacis, and other similar names, was the proper name of a real or supposed individual. Little stress, we think, can be laid on the ordinary derivation from *σιὸς* (*θεὸς Dor.*) and *βουλή*.

Varro (*ap. Lact. i. 6*) and the Scholiast on Plato enumerate ten Sibyls: the Persian, Libyan, Delphic, Cumaean or Cimmerian (in Italy), Erythraean, Samian, Cuman (in Aeolis), Hellespontic, Phrygian and Tiburtian. Of these one-half, we may observe, belong to the colonies of Asia Minor, and it is probable that this was the supposed abode of the one original Sibyl. The Persian and Libyan (if there was such a one, for the reference of Varro to the Lamia of Euripides seems dubious) are later fictions; and the Albunea of Tibur, though perhaps similar to the Sibyl, was an independent personage. The resemblance to the Pythia may have given origin to a Delphic Sibyl; and if it was to the Cuman or Erythraean

Sibyl that the verses preserved at Rome were ascribed, the similarity of name may have led to the creation of a Cumæan Sibyl. This must however have taken place before the sixth century of Rome; for Naevius, according to Varro (*ut sup.*), in his poem on the Punic War, made Aeneas consult her; in which, as is well known, he was imitated by Virgil.

EXCURSUS V.

PECULIARITIES OF VIRGIL'S STYLE.

Eliadum palmas Epiros equarum?—Geor. i. 59.

In the Life of Virgil we have observed that in the Georgics he adopted some peculiarities of style. We do not mean to say that these were entire novelties; but though they may be found in preceding Greek or Latin poets, they are so much more numerous in the Georgics, that they give a peculiar character to that poem.

The first which we will notice is that of which the examples are most numerous, namely,—the use of *que* for *ve*, *atque* for *aut*, etc., i.e. the copulative for the disjunctive. This practice, which is unknown to modern languages, prevailed more or less in the Hebrew, the Greek, and the Latin.

In the first, though Gesenius asserts the contrary, the copulative, *ve*, is frequently disjunctive, at least must be so rendered in translation; for though ingenuity may succeed in some cases in making it out to be still copulative, in others such efforts are fruitless. Such for example is, *Either (ve) he is talking, or (ve) he is pursuing, or (ve) he is in a journey*, 1 Kings, xviii. 27.

In Homer we have observed the two following instances:—

ἦτοι ὁ μὲν πρότῃσι καὶ ὑστατίῃσι βόεσσιν
αἰὲν ὁμοστιχάει, ὁ δὲ τ' ἐν μέσσησιν ὁρούσας
βοῶν ἔδει.—Il. xv. 634.

πρὶν γ' ὅτ' ἂν ἐνδεκάτῃ τε δωδεκάτῃ τε γένηται.—Od. ii. 374.

The most usual way in which the copulative thus became disjunctive was when it was mixed up, as we may term it, with disjunctives. Examples of this may be seen in Apoll. Rh. iii. 1240–4. Catull. xi. 5–8. Hor. C. iii. 1, 42–44; 4, 53–56. Epod. 16, 3–8.

In the following verses of Lucretius the copulative may be regarded as disjunctive: *Et veluti manus atque oculus, naresve seorsum, Secreta ab nobis, nequeunt sentire neque esse*, iii. 550. *Aut*

subiti perimunt imbres gelidaque pruinae, Flabraque ventorum violento turbine vexant, v. 217. So also in Catullus: *Quare quicquid habes boni malique Dic nobis*, vi. 15. See also Hor. C. iii. 1, 20, 23, 30.

Bentley, though, as it would appear, he did not recognise this principle in the Latin language, saw so clearly that in some cases *que* was disjunctive, that he would without hesitation substitute *ve* for it: see his notes on Hor. Carm. iii. 1, 43; Epod. 16, 6; Lucan, i. 252; ii. 199.

The following are the places in which, in our opinion, Virgil uses the copulative disjunctively: Buc. i. 66. Geor. i. 75, 120, 173, 371, 442, 485; ii. 84, 87, 102, 121, 137, 139, 242, 276, 312, 351, 421, 436, 450, 464, 496, 498, 502, 511; iii. 121, 122, 141, 142, 175, 213, 253, 254, 278, 399, 405, 407, 466; iv. 10, 18, 19, 24, 124, 210, 244, 268, 270, 407, 408. Aen. ii. 37; v. 595; vii. 675; viii. 88; x. 320. In some of these places the copulative may be rendered by *and*, but we believe that in all of them *or* will best give the sense of the poet. We may observe that this use of the copulative is almost peculiar to the Georgics.

In the Georgics also the copulative is sometimes omitted before the last member of the sentence, as in i. 102; ii. 6. We also find an instance in Ec. iv. 45.

But the most remarkable feature perhaps of Virgil's poetry is his frequent use of the figure called Hypallage, by which words are put in a construction contrary to their natural sense: as in *Si tantum notas odor attulit auras*, Geor. iii. 251; *Dare classibus Austros*, Aen. iii. 61. How any one can, like Heyne, admire such slights of language is, we confess, a matter of wonder to us.

Lucretius and Horace both use this figure occasionally, but with much more moderation than Virgil, merely joining an adjective with a substantive, to which in strictness it does not belong. Thus the former has *impia rationis elementa*, i. 82; *anhela sitis de corpore nostro abluitur*, iv. 876; *e salso momine ponti*, vi. 474; *nigra virum percocto secla calore*, vi. 1108. The latter has *Regina dementes ruinas parabat*. C. i. 37, 7; *Nec purpurarum sidere clarior Delenit usus*, iii. 1, 42; *iratos regum apices*, 21, 19; to which we may perhaps add *Premant Calena falce vitem*, i. 31, 9.

The hypallage occurs in the following places in Virgil: Ec. x. 55. Geor. i. 59, 211, 258, 266, 296, 318, 360; ii. 101, 251, 260, 497; iii. 490; iv. 119, 238, 335, 415. Aen. i. 361; ii. 387, 508; iii. 61, 362; iv. 385, 506; v. 458, 480, 589; viii. 73, 542, 654; ix. 455; x. 660; xi. 18, 212; xii. 187, 219, 621, 739, 859.

Virgil also made frequent use of the figure named Catachresis. In the Georgics he continually employs *arena* instead of *terra*, and *fluvius*, *fons*, *ros* and *imber* for *aqua*.

EXCURSUS VI.

CORVUS AND CORNIX.

.....*E pastu decedens agmine magno
Corvorum increpuit densis exercitus alis.*—Geor. i. 381.

Ornithologists will, we believe, allow that we are right in rendering *corvus*, here and in v. 410, by *rook*, and *cornix* (v. 308) by *raven* or *crow*. Yet, strange as it may seem, it is only ourselves and Hoblyn that thus employ these terms. Martyn, Voss, and all the other commentators and translators of the Georgics, make *corvus* raven and *cornix* crow. In all dictionaries it is the same; so also in all the languages derived from the Latin. *Corvo* It., *cuervo* Sp., *corbeau* Fr., is raven; *cornacchia* It., *corneja* Sp., *corneille* Fr., is rook or crow. We trust that we shall be able to prove that this is all incorrect.

The Latin *corvus* is the Greek κόραξ, our crow, including under that name the rook (*C. frugilegus* L.), the carrion-crow (*C. corona* L.), the Royston crow (*C. cornix* L.), and, as we shall have some reason to suppose, the jackdaw (*C. monedula* L.). The Latin *cornix* is the Greek κορώνη, which, if it is not, as perhaps is the case, to be restricted to the raven (*C. corax* L.), at least includes him; otherwise he will be without a name in the Greek and Latin languages.

Corvus, the rook, occurs in these places in Virgil, and in the corresponding places in Aratus; for it is only the rooks that fly in troops and have their nests all in the same place in the trees. The daws no doubt do the former, but not the latter. Virgil, however, may have included in his *corvi* both the κόρακες and the κολοιοι of Aratus. When Persius (S. iii. 61) says

*An passim sequeris corvos testaque lutoque
Securus quo pes ferat atque ex tempore vivis?*

it is plain to every one that it must be the rooks he means, as it is these birds that children thus pursue.

In all other places of the classics *corvus* is, we believe, the carrion-

crow. Thus when Horace (Ep. i, 16, 46) says, *Non pasces in cruce corvos*, it can be only this crow he means, for the rook is not carnivorous. It is also probably this crow of which he speaks elsewhere (C. iii. 27, 11. S. i. 8, 38; ii. 5, 56). In the *Dat veniam corvis, vexat censura columbas* of Juvenal (ii. 63) it is probably the crows that are meant; though it may be the rooks, and the sense of the passage be: 'the rooks are let to feed on the corn, while the pigeons are driven away.' In the

*Atque ideo postquam ad Cimbros stragemque volabant
Qui nunquam attigerant majora cadavera corvi*

of the same poet (viii. 252) they are beyond doubt the carrion-crows. In all the places in Aristotle and Ælian where the κόραξ is mentioned it seems to be this crow. To this also belong the ordinary expressions ἐς κόρακας, ἀπαγ', βάλλ' ἐς κόρακας, meaning, to leave the body unburied.

Pliny (x. 43) tells a story of a *corvus* thus:—"Tiberio Princeps ex fetu supra Castorum aedem genito pullus (sc. corvinus) in oppositam sutrinam devolavit, etiam religione commendatus officinae domino. Is mature sermoni assuefactus, omnibus matutinis evolans in Rostra, forum versus, Tiberium, dein Germanicum et Drusum Caesares nominatim, mox transeuntem populum Rom. salutabat, postea ad tabernam remeans, plurium annorum assiduo officio mirus." Now this wonderful *corvus*, we have no doubt, was a *mone-dula*, or jackdaw, for of the crow-kind there are only the daw, the raven, and the magpie, that can be taught to speak, and these two last never build in towns or on houses.

We come now to the *cornix* or κορώνη, and we confess that we cannot show as satisfactorily that *it* is, as that the *corvus* is not, the raven. In fact nearly all the places in which it is mentioned will apply as well to the carrion-crow. We can, however, offer some proofs. Thus Aristotle constantly distinguishes between the κορώνη and the κόραξ, though he makes them both carnivorous. Of the former he says, *παμφάγον γάρ ἐστιν* (H. A. viii. 3: see on Geor. i. 389); and of the latter he tells us (ix. 31) that when the Medes were slain in Pharsalus, the κόρακες flocked thither in such numbers that Attica and the Peloponnese were quite deserted by them. If then the κορώνη is not the Royston crow, it must be the raven. What Ælian tells (De N. A. iii. 9) of the conjugal fidelity of the κορώναι, also applies best to the ravens. Pliny further tells us that the *cornix* breaks the shells of walnuts by letting them fall from a height on stones or tiles; but as modern naturalists tell the same thing of the carrion-

crow in the matter of shell-fish, we can make no use of this case. We therefore cannot venture to assert that the *cornix* is the raven and the raven alone.

EXCURSUS VII.

ABSTRACT FOR CONCRETE.

*Praemiaque ingeniis pagos et compita circum
Thesidae posuere.*—Geor. ii. 382.

This we believe to be an instance of a practice in which the Latin language indulged more than any other,—that of using abstract for concrete nouns, or acts for agents. The Greek, it is true, did the same, but only, we believe, in the higher poetry; while the Latin used these terms in the prose of history and the language of common life. The *Euphuism* of England, and the *Précieux* of France, in the 17th century, seem to have been derived from this principle of the Latin language. Drakenborch (on Liv. iii. 15, and on Sil. viii. 33; xv. 748; xvi. 504) has given some instances of this practice, as also has Zumpt (§ 675), and the following list may not prove unacceptable to scholars:—

Servitium and *opera*, for *servus* and *operarius*, are of common occurrence. So also is *auxilia*. Plautus and Terence use *scelus* and *salus* frequently, and the latter *carcer* (Ph. ii. 3, 26). Sallust uses *flagitia* and *facinora* (Cat. 14); Livy, *mors* (ii. 7; Cf. Cic. Mil. 32); Tacitus, *crimina* (Ann. i. 55), *amicitia* (ii. 77); Seneca, *custodia* (Ep. s. 6); Ovid, *bellum* (Met. xii. 25; Cf. Flor. ii. 2, 17; Plin. Pan. 12), *damnum*, (*ib.* 16), *furtum* (Fast. iii. 846), *cura* (Her. i. 104); Juvenal, *vitia* (ii. 34), *potestas* (ix. 100; x. 100), *officia* (x. 45), *spectacula* (viii. 205), *honor* (i. 110, 117); Catullus, *stupor* (xvii. 21); Propertius, *amor* (ii. 19, 57), *conjugium* (iii. 11, 20); Horace, *artes* (Ep. ii. 1, 13), *ingenium* (*ib.* 2, 81), *culpas* (C. iii. 11, 29).

EXCURSUS VIII.

Quod surgente die, etc.—Geor. iii. 400.

Fea has, we think, in a very simple and elegant manner removed the difficulty from this passage, by merely a change of punctuation. He reads it thus:—

“ Quod surgente die mulsero, horisque diurnis
 Nocte premunt ; quod jam tenebris et sole cadente
 Sub lucem : exportans calathis adit oppida pastor ;
 Aut parco sale contingunt hiemique reponunt.”

He understands *premunt* with *sub lucem*, thus giving an equal space of time to the morning and to the evening milking before coagulation. The shepherd then either puts into baskets the new cheese, and carries it to the towns for sale, or it gets an additional quantity of salt and is laid up for the winter. This, he says, is what the shepherds in the neighbourhood of Rome actually do at the present day. He adds, that of this new-made cheese there are two kinds ; the one properly called cheese (*formaggio*), the other *ricotta*, as being made from what remains in the pan (*caldaja*) after the *formaggio* has been made, and is procured by reheating, whence comes its name. Fea further thinks that by *pressi copia lactis* (Ec. i. 81), is meant a *ricotta* rather than cheese, as it is what the shepherds of the present day would be likely to give on such an occasion. Or, he says, it may mean the various products of milk, as cheese, *ricotta*, *giuncata* (junkets or curds), for the Italians at the present day say *copia di latti, uso di latti, latticinj*, for milk and its products.—See Terms of Husbandry, v. Caseus.

Instead of *exportans*, in v. 402, Fea would read *et portans* ; but though he shows that *et* and *ex* are sometimes confounded in the MSS., we see no necessity for the alteration.

It is somewhat strange that Fea seems not to have been aware that the reading of all the MSS. is *exportant*, and that *exportans* is the emendation of Scaliger. This emendation has, however, been adopted by every editor but Jahn and Forbiger ; and if the above explanation of the passage is correct, there can be no doubt of its being the word that Virgil wrote. Wagner shows very satisfactorily how *exportant* might have arisen from the preceding *mulsero* and *premunt* and the following *contingunt*.

In conclusion, it is to be observed that, though Fea alone has offered proof of this interpretation, it was seen long ago by Wadel (see Burmann *in loc.*) that *mulsero* and *premunt* might be understood with *sub lucem*. We ourselves have no doubt whatever of this being the true interpretation of the passage.

EXCURSUS IX.

LATIN CONTRACTIONS.

Saevit agris asperque siti atque exterritus aestu.—Geor. iii. 435.

In our Tales and Popular Fictions, when tracing the origin of the Italian word *Fata*, a fairy, we said that it was *una donna fata*, i. e. *fatata*; *fato* being the contraction of *fatato*, the part. of *fatare*; for the Italian language frequently thus contracts the past part. of verbs in *-are*: as, *adorno*, from *adornato*; *guasto*, from *guastato*; *colmo*, from *colmato*, etc.

We there (p. 341) expressed an opinion that the Italian might have derived this singular practice of eliding an accented syllable from its Latin mother, and we gave a list of Latin words which presented this appearance. We afterwards met with the following passage in Priscian (vi. 15, 79).

“Nec mirum in nominibus hoc fieri cum etiam ipsa participia inveniuntur quando per syncopam prolata, ut *potus* pro *potatus*, *cretus* pro *creatus*, *dictus* pro *dictatus*, *saucius* pro *sauciatus*, *truncus* pro *truncatus*, *lassus* pro *lassatus*.” Elsewhere he says, “a *laceratus*, *lacerus* vel *lacer*.”

On further reflection it appeared to us that this syncope was not confined to particips. of the 1st conj., but was a general principle of the language; and that the vowels *e*, *i*, *o* were elided in the same manner as *a*, though not to the same extent. We will here give examples of the elision of these vowels when accented.

E.—*Virgulētum* makes *virgultum*; *salicetum*, *salictum*; *filicetum*, *filictum*; *fruticetum*, *frutectum*; *caricetum* (obs.), *carectum*. To these we may perhaps venture to add *arbustum*, from *arboretum* (see Gell. xvii. 2), *r* being changed into *s* for the sake of euphony. Priscian (ix. 10) says: “*Adultus* pro *adoletus* prolatum est.”

I.—*Audii*, *petii*, etc., from *audivi*, *petivi*, etc.; *traxe*, *dixe*, etc., from *traxisse*, *dixisse*, etc.; *amasse*, etc., from *amavisse*, etc. To these may be added the case where the syncope is not of the accented, but its effect is to throw the accent back from that syllable. This, as Forbiger has observed (on Lucr. i. 71), takes place in the contraction of the third pers. sing. of the perf. of the first conj., as in *irritat* for *irritavit*, Lucr. i. 71; *peritat*, iii. 710; *conturbat*, v. 443; *disturbat*, vi. 587: and in Virgil, *vocat*, Ec. v. 23; *creat*, Geor. i. 279. This principle appears to us to be more simple than that of supposing a præs. used for a perf.

In the following places *sanctus* is evidently the same as *sancitus*,

and therefore may justly be regarded as a contraction of it. *Legem tulit diligentius sanctam*, Liv. x. 9. *In his rebus multa videmus ita sancta esse legibus*, Cic. Verr. ii. 1, 42. *Quaeque ita composita sanctaque essent*, Cic. Legg. ii. 5. *Leye sanctum est*, Cic. ib. 24. Hence we may infer that *vinctus* and *amictus* are i. q. *vincitus* and *amicitus*. We find *lentus* used by Virgil as a part. (Ec. i. 4; Aen. xi. 829); it therefore is probably *lenitus* contracted. So also *aper-tus*, *opertus*, *expertus*, were originally *aperitus*, etc. *Quaestor* is evidently *quaesitor*. *Ficulus* and *hornus* must have been at first *ficulinus* and *horinus*, and possibly *infernus*, *supernus*, and *alternus*, were *inferinus*, etc.

O.—Under this letter we have *divûm*, *virûm*, etc., for *divorum*, *virorum*, etc. See Priscian, vii. 6.

We will commence our view of those which we regard as contracted participles of verbs in *-are*, by giving a few instances of the use of them with undoubted participles.

“Atque hic Priamiden *laniatum* corpore toto
Deiphobum videt, et *lacerum* crudeliter ora,
Ora manusque ambas, *populataque* tempora raptis
Auribus, et *truncas* inhonesto vulnere nares.”—Aen. vi. 494.

..... “*exsectum* jam matre preempta
Et tibi, Phoebe, *sacrum*.”—Ib. x. 315.

“*Orba* pedum partim, manuum *viduata* vicissim.”—Lucr. v. 838.

“*Exanimis* pueris super *exanimata* parentum
Corpora.”—Id. vi. 1255. (Cf. v. 1272.)

“Statque latus *praefixa* veru, stat *saucia* pectus.”—Tibull. i. 7, 55.

“Vulnere *tardus* equi, *fessusque* senilibus annis.”—

Ov. Met. xiii. 65.

“*Congressum*, *profugum*, *captum*, vox nuntiat una.”—

Claud. Bell. Gild. 12.

“Funeraque *orba* rogis, *neglectaque* membra relinquunt.

Tunc *inhonora* cohors *laceris* insignibus aegris

Secernunt acies.”—Stat. Th. x. 7.

“Namque *orbam* nato simul et *privatam* viro.”—Phaedr. iii. 10, 45.

“Ut es homo *factus* ad persuadendum *concinnus*, *perfectus*, *poli-tus* e schola.”—Cic. Pis. 25.

“Scriba *damnatus*, ordo totus *alienus*.”—Id. Mur. 20.

We will now examine some words, and endeavour to show that they are real participles, and conclude with a list of the words of this kind which we have met with.

Orbus.—*Puerique parentibus orbi*, Aen. xi. 216. *Forumque Litibus orbum*, Hor. C. iv. 2, 43.

Viduus.—*Viduus pharetra Risit Apollo*, Hor. C. i. 10, 11, (Porphyr. *in loc.*).

Maritus.—*Pollueritque novo sacra marita toro*, Prop. iii. 19, 16. *Haecne marita fides*, Id. iv. 3, 11.

Partus.—*Parta meæ sunt Veneri munera*, Ec. iii. 68. *Regia conjux parta tibi*, Aen. ii. 783. *Nam mihi parta quies*, vii. 598. *Amicitias comparare, quibus partis confirmatur animus*, Cic. Fin. i. 20.

Cruentus.—*Arma cruenta cerebro*, Aen. ix. 753. Cf. *tela cruentat*, x. 731. Virgil frequently thus uses *cruentus*. *Cruentus sanguine fraterno*, Hor. S. ii. 5, 15.

Aptus.—*Quibus e sumus uniter apti*, Lucr. iii. 851. *Crescebant uteri terrae radicibus apti*, Id. v. 806. *Ipsis e torquibus aptos Junge pares*, Geor. iii. 168. *Pilaque feminea turpiter apta manu*, Prop. iv. 6, 22; (“*apta hic velit aptata*; ut saepe alias apud optimos scriptores.” Broukhuis, *in loc.*). We also think that this is the simplest mode of understanding the *caelum stellis fulgentibus aptum*, which Virgil has adopted from Ennius.

Decorus.—*Ductores auro volitant ostroque decori*, Aen. xii. 126. *Merita decorus fronde*, Hor. C. iv. 2, 35.

Vastus.—*Haec ego vasta dabo*, Aen. ix. 323. *Vastam urbem fuga et caedibus*, Sall. Hist. i. 15. *Vasta Italia rapinis, fuga, caedibus*, Id. ib. inc. 139.

Concinnus.—*Concinnus amicis Postulat ut videatur*, Hor. S. i. 3, 50. *At sermo lingua concinnus utraque Suavior*, Id. ib. 10, 23; Cf. Ep. i. 17, 29; 18, 6. *Reditus ad rem aptus et concinnus*, Cic. Or. iii. 53.

Uncus.—*Uncae manus*, Aen. iii. 217. *Et supera calamos unco percurrere labro*, Lucr. v. 1406.

Mutilus.—*Sic mutilus minitaris*, Hor. S. i. 5, 60. *Litteras truncas atque mutilas reddebat*, Gell. xvii. 9.

Honestus.—*Honestus Fascibus et sellis*, Hor. S. i. 6, 96. *Neque eo tuti aut magis honesti sunt*, Sall. Jug. 3. *Qui eum (honorem) sententiis, qui suffragiis adeptus est, is mihi et honestus et honoratus videtur*, Cic. Brut. 81.

Profugus.—*Fato profugus*, Aen. i. 2. *Quos illi bello profugos egere superbo*, viii. 118. *Quamque potes profugo, nam potes, affer opem*, Ov. Ex P. ii. 9, 6. *Alloquio profugi credis inesse metum?* Id. ib. iii. 6, 40. *Qui saepe regni ejus potitus dein profugus*, Tac. Ann. xiii. 6.

Funestus.—*Mortuum ejus filium esse, funestaque familia dedicare*

eum templum non posse, Liv. ii. 8. *Jam funesta domus est nec annuntiatum malum*, Sen. de Vit. Beat. 28. *Funestus reddidit agros*, Lucr. vi. 1136.

Opacus.—*Cujus umbra opaca sedes erat*, Liv. iii. 25. Draken. in loc.

Siccus.—*Eque paludosa siccis humus aret arenis*, Ov. Met. xv. 268. *Post haec carbasiis humorem tollere velis Atque in marmorea ponere sicca (ossa) domo*, Tibull. iii. 2, 21. *Ut ferrum Marte cruentum Siccum pace feras*, Claud. Pr. Cons. Stil. ii. 15.

Alienus.—*Jam primum illum alieno animo a nobis esse*, Ter. Adelph. iii. 2. 40. *Alienus est ab nostra familia*, Id. ib. 28. *Sed, ut fit, postquam hunc alienum ab sese videt*, Id. Hec. 1, 2, 83. *Nulla sit ut placeas alienae cura puellae*, Ov. Rem. Am. 681. Burmann in loc.

Nudus.—*Nudum remigio latus*, Hor. C. i. 14, 4. *Nudus agris, nudus nummis, insane, paternis*, Id. S. ii. 3, 184. Cf. Ep. i. 3, 20.

Liber, i. e. *liberus*.—*Colonos Romanos expulit liberamque eam urbem Volscis tradidit*, Liv. ii. 39. *Tum libera fatis*, Aen. x. 154.

Luxus.—*Luxum si quod est hac cautione sanum fiet*, Cat. 160. *Luxo pede*, Sall. H. inc. 163.

Satur, i. e. *saturus*.—*Quam satur ac plenus possis discedere rerum*, Lucr. iii. 973. *Qui non editis saturi fite fabulis*, Plaut. Poen. Prol. 8. *Libet et Tyrio saturas ostro Rumpere vestes*, Sen. Thyest. 955.

We do not mean to assert that all these words are always contracted participles, for there may be merely a coincidence of form. Thus from *alienus* may come a verb *alienor*, whose contr. part. is *alienus*. The same may be the case with *siccus*, *uncus*, etc. We will add the following, which may also be contracted terms, and many of which we have no doubt are such:—

Sectus, frictus, nectus, cremus, mulctus, jutus, lautus, lotus, laxus, lassus, assus, quassus, pulsus, probus, obstipus, delirus, soporus, odor, cavius, curvus, sacer, macer, asper, aegrotus, spissus, mutuus, vacuus, salvus, sanus, reciprocus, socius, privus, putus, opiuus, manifestus, infestus, crispus, perjurus, obscurus, tardus, properus, molestus, humectus, densus, firmus, etc.

Lucrum is probably *lucratum*, *donum donatum*, *segmen secamen*, *sector secator*, *lictor ligator*, *libertus liberatus*; *carptim, tractim, exultim*, are *carpatim*, etc.

Singultim, in Horace (S. i. 6, 56), is evidently *singulatim*, and is rightly explained by the scholiasts: *cum intervallo, interruptis verbis*.

In the following places *virago* appears to be i. q. *virgo*. *Corpore Tartarino prognata paluda virago* (Minerva), Ennius, i. 24. *Ego*

emero matri tuae ancillam viraginem aliquam, Plaut. Merc. ii. 3, 77. *Juturna virago*, Aen. xii. 468 (Heyne in loc.). *Ades en comiti diva virago* (Diana), Sen. Hip. 54.

Riguus and *irriguus* are everywhere, one place excepted, passive, and so may be the past part. of an obsolete verb *riguo*, i. q. *rigo*. In that one place (Geor. ii. 485) there may possibly be a hypallage, or the poet may have written *riguis*.

EXCURSUS X.

Nam qua Pellaei gens fortunata Canopi, etc.—Geor. iv. 287.

There is no passage in Virgil which has given critics more trouble than this, on account of vv. 291–293, which, though they occur in all the MSS., are arranged in three different manners. The reading of most MSS. is

“*Et viridem Aegyptum nigra fecundat arena
Et diversa ruens septem discurrit in ora
Usque coloratis amnis devexus ab Indis.*”

The Med. and five others have these verses in this order: *Et diversa ruens—Et viridem Aegyptum—Usque coloratis*.

The Rom. and one other read, *Et diversa ruens—Usque coloratis—Et viridem Aegyptum*. This, which gives the best sense, is the reading followed by Voss, Jahn, and Forbiger.

Let us now examine the whole passage. Virgil, having (vv. 287–289) given an accurate description of the country about the Canobic branch of the Nile, on the west side of Egypt, adds (v. 290) *Quaque pharetratae vicinia Persidis urguet*, where, from the repetition of the *qua* from v. 287, one might be led to expect the mention of another country in which the same practice was to be found. Then follow the three perplexing verses, in which the poet seems to speak of the Nile again, and to restrict the whole description to Egypt. The critics who maintain the genuineness of these lines say, that by *Persis* is meant all that part of Asia which was beyond the bounds of the Roman empire to the east or to the south. In this, says Jahn (referring to Geor. ii. 120 seq. and 171), Arabia was certainly included; and, as the Roman Syria was not at that time conterminous to Egypt, the poet could hardly say that eastern Egypt was conterminous to any other country than Persis.

This, to our apprehension, is very inconclusive reasoning. There is not the shadow of a proof that the Romans ever gave such exten-

sion to the term Persis ; for surely the places of our poet referred to are no proof of it. Further, when it is said that the river flows down *coloratis ab Indis*, we are required to believe on the mere word of the critics that these Indians are the Aethiopians ; for most assuredly Geor. ii. 116, which is the only place referred to, does not prove it. Jacob Bryant was of opinion that it was the Ganges that the poet meant, as he elsewhere (Aen. ix. 30) notices the seven mouths of that river ; but India was not sufficiently known to the Romans at that time perhaps to allow of this interpretation, though we know of no river but it or the Indus that by Virgil or any one else could be said to flow from the country of the Indians.

Heyne was of opinion that vv. 291, 292 were written by Virgil himself in the margin of his copy, when he had not made up his mind as to which he would insert in the text ; or one or other of them might have been put there from some good poet by a grammarian. Wagner extends this to vv. 291-293, and thinks they might have been written in the margin by Virgil himself, or copied there by some critic from some lost poem of Virgil's. He holds that it is Syria that is meant in v. 290 ; Persis being the Parthian empire, which was divided from the Roman by the Euphrates. To this interpretation, which alone makes sense of the passage, we make no objection. We will only observe, that the want of an object or governed case to the verb *urguet* might lead us to doubt of the genuineness of v. 290 also ; and to suspect that the whole four lines indicate an attempt on the part of the poet, or of some one else, to enlarge or to add to the beautiful and picturesque description contained in vv. 287-289. For a hypothesis on this subject see Life of Virgil.

TERMS OF HUSBANDRY.

ABLAQUEATIO, γύρωσις (v. ABLAQUEO, γυρόω). An operation performed on the vines and olives. It consisted in digging round the tree and exposing all its roots, of which those that grew in the depth of a foot and a half from the surface were to be cut away, in order that the remainder might acquire greater vigour. This was to be done in the beginning of October, and the hole thus made was to be left open till some time in December, according to the weather, when it was to be filled up, dung being sometimes put about the roots. Colum. iv. 8.

AMURCA, ἀμόργη, *morchia* It. A fluid contained in the olive along with the oil, which must be carefully separated from it. The *amurca* is a watery fluid of a dark colour and of greater specific gravity than the oil. The uses made of it were, to mix with the clay for forming the *area*, and with the plaister for the walls and floors of granaries, as it was held to banish insects and vermin, for which reason chests containing clothes were rubbed with it. It served also to oil leather and iron, and it was used in some diseases of trees and cattle. Plin. xv. 18.

ANTES, pl. This word seems to signify properly a square or parallelogram. Columella (x. 376) uses it of the beds in a garden, and Cato (*ap. Serv.*) of the troops of horse on the wings of infantry on their march. In Virgil it seems to signify the *horti* of the vineyards: see on Geor. ii. 278.

ARATIO, ἄροτος (v. ARO, ἀρόω), ploughing, tilling land in general. The following was the Roman mode of tillage. As they almost always fallowed, the land, after the corn had been cut and carried, which took place in the summer, was let to lie idle in general till the following February, but in some cases only till about the middle of January. They then broke it, or gave it a first ploughing (*proscissio*), and so it was let to lie till midsummer, when they gave it a cross-ploughing (*iteratio*), i. e. one at right angles to the former. The verb expressing this process is *offringo*. In the beginning of September it got a third ploughing (*tertiatio*), of course at right angles with the cross-ploughing. After this ploughing, if it required it, it got a harrowing (*occatio*) with rakes or hurdles. Plin. xviii. 20. The seed was then sown under the plough, or the ground was ploughed into ridges (*liras*), and the seed sown on it and then harrowed in: see *Sementis*. Sometimes the land got only the two first

ploughings, and was sown with the third. Varr. i. 29; Plin. *ut sup.* When the corn was growing, it was hoed and weeded: see *Sarritio*, *Runcatio*.

The Roman plough having neither coulter nor mouldboard, the mode of ploughing differed materially from ours. Instead of making a furrow and then another at some feet distant, and ploughing the intermediate space alternately to one side and the other, the ancient ploughman went and returned in the same track. The length of this was not to exceed 120 feet (that of the *actus* or half-juger); and as he went up it he inclined his plough to the right, so that the share formed an angle with the soil, and cutting it obliquely turned up the sod. As he returned he came down the same furrow, but this time he held the plough straight, so that the share took up the earth which in going up it had left in the left-hand side of the furrow. Colum. ii. 4. Lazy ploughmen sometimes neglected to do this, thus leaving what was called a *scamnum* or balk, that is a ridge or strip of untilled land. In order to detect this, the farmer was directed to run a pole into the ploughed land in various places, as the *scamnum* would be detected by its resistance. A consequence of this mode of ploughing was that the furrows did not appear; hence Pliny (xviii. 19) gives it as the test of land being well-tilled, that one should not be able to tell which way the plough had gone.

The number of ploughings which land got in general was, as we have seen, three or four; but Pliny (*ut sup.*) says that strong rich land was the better for getting five, and adds that in Tuscany the strong land required nine,—a thing quite contrary to the practice in that country at the present day. On the other hand, the light poor soils got only one tilling some time between midsummer and the autumnal equinox (Geor. i. 67; Plin. *ib.* 19), and the seed-ploughing at the usual time.

The usual mode of ploughing was with a pair of oxen yoked abreast by means of the *jugum*, by which they drew: see *Jugum*. Pliny (*ib.* 18) speaks of eight oxen being yoked to one plough as a thing not uncommon in Italy. In that case they must have drawn by means of whipple-trees, traces and collars, things of which we find no mention in the rural writers. It does not appear whether the ploughman had reins or not. Columella (ii. 2) says he should urge on his cattle with the voice rather than by blows; he strongly condemns the use of the goad (*stimulus*), as it tended to make the oxen vicious, but says that the whip (*flagellum*) might be used occasionally. It is to be here observed that the ancient ploughman was not far from his cattle; for the *stiva* was upright in the *buris*,

of which there could hardly be more than two or three feet before it; while of the eight-foot pole, five feet must have been between the oxen, so that the distance between them and the ploughman could not have been more than five or six feet. At the end of the furrow the ploughman was to stop his oxen and let them rest awhile, raising the yoke from off their necks, to let them cool, and to prevent their being chafed. Mules and asses were sometimes used for ploughing, but never horses. The ploughman carried a paddle (*ralla*) for cleaning the lower part of his plough, and when working in vineyards or olive-grounds a small axe (*securicula*, Plin.) or mattock (*dolabra*, Colum.), to cut away the upper roots of the trees from before his plough.

ARATOR, ἀροτήρ, ὁ ἀροῦν, i. q. *bubulcus*, which see. This term was also used in opposition to *pastor*, and equivalent to *agricola*, for the tillage-farmer. Colum. vi. praef.

ARATRUM, ἄροτρον, the plough. It is remarkable that the rural writers have left us no description of this most important implement. Varro, in another work (De L. L. v. 135), has given us the names of the different parts of which it was composed, as also has Virgil (Geor. i. 169 seq.), and Hesiod ("Eργ. 427) has left us a slight sketch of the ancient Grecian plough. The parts of the plough which they mention are the *buris*, *temo*, *stiva*, *manicula*, *dentale*, and *vomis*, which belonged to all ploughs, and the *aures*, which were put on in sowing-time: see each of these terms.

In the absence of descriptions, we must have recourse to ancient medals and to the ploughs still in use in the south of Europe. Voss has given us figures of no less than fourteen Italian and Sicilian and one Provençal plough, Martyn of one used in Lombardy, and Loudon of one from the south of France and another from Valencia in Spain. On viewing these ploughs, we may observe, that, excepting in Martyn's Lombard plough, there is no coulter, and, with two exceptions, there is only one handle. Their general structure is the *buris* or beam, which is usually curved, with its convex side uppermost; to the upper end of it is fastened by means of a pin or cord the *temo* or pole which goes between the oxen, having at its end the *jugum* or yoke to which they are attached; the *temo* forms an angle with the ground, instead of running horizontally. The other end of the *buris* turns down to the ground, and has fastened to it horizontally the *dentale*, a part of the *dentale* going on each side of it. The *dentale* runs to a point; in the ruder ploughs it is without any covering, in others it is plated with iron, in others it is fitted with a moveable share. The *stiva* or handle is generally mor-

ticed into the *buris* either vertically or at a small angle; in some cases it and the *buris* are all one piece, and the *temo* is morticed into or fastened to it. At the upper end of the *stiva* is a short cross-bar (*manicula*) by means of which the ploughman directs his plough.

Simond (*Travels in Italy*, &c., p. 477) thus describes the plough which he saw at Sciarra on the south coast of Sicily (and it exactly resembles that which Voss gives from Palagonia in the central part of that island):—"It consists of a shaft eleven feet in length, to which the oxen are fastened by means of an awkward collar, while the other end is morticed obliquely into another piece of timber five feet long; one end sharp, scratching the ground, and the other end held by the ploughman, who, on account of the shortness of it, bends almost double while at work. The end in the ground is often, but not always, shod with iron; it has neither coulter nor mouldboard. This instrument scarcely penetrates deeper than a hog with his snout, and is not kept straight without great difficulty."

From what precedes we think that a tolerably clear idea may be formed of the plough which Virgil describes. That of Hesiod is evidently of the same kind:—

φέρειν δὲ γύην, ὅτ' ἂν εὖρῃς,
εἰς οἶκον, κατ' ὄρος διζήμενος ἢ κατ' ἄρουραν,
πρίνινον· ὅς γὰρ βοῦσιν ἀροῦν ὀχυρώτατός ἐστιν,
εὖτ' ἂν Ἀθηναίης δμῶος, ἐν ἐλύματι πῆξας,
γόμφοισιν πελάσας προσαρήρεται ἱστοβοῆϊ.—*Ἔργα*, 427.

ὅτ' ἂν ἄκρον ἐχέτλης
χειρὶ λαβὼν ὄρπηκα βοῶν ἐπὶ νῶτα ἵκηαι
ἔνδρυνον ἐλκόντων μεσάβω.—*Ib.* 467.

Here the *γύης* is the *buris*, the *ἔλυμα* the *dentale*, the *ἱστοβοεὺς* the *temo*, the *ἐχέτλη* the *stiva* of Virgil's plough. The three remaining terms are more difficult to explain: the *ὄρπηξ* might be a part of the *ἐχέτλη* (probably therefore the *manicula*), and so Goettling would seem to understand it, as he joins it with *ἄκρον*; while others take it to be the goad. We think the former is right, and that *ἐπὶ νῶτα ἵκηαι* means that he reaches to the oxen, with the whip or goad understood. The *ἔνδρυνον* would seem to be the same with the *ἱστοβοεὺς*, or possibly the whole plough; and as Callimachus has *μέσσαβα βοῦς ὑποδὺς*, it would appear that the *μέσσαβον* was the yoke, though some render it the thong that fastened the yoke to the pole.

The following lines of an Italian poet of the last century will show

how little the mode of ploughing had altered from the time of Virgil and Columella :—

“ Il robusto aratore
 Stava al arso terreno
 Col vomere tagliente aprendo il seno ;
 Acceso in volto, di sudor bagnato,
 Col crine scompigliato,
 Curvo le spalle, il cigolante aratro
 Con una man premea,
 Che col chino ginocchio accompagnava ;
 E coll’ altra stringea
 Pungolo acuto, e colla rozza voce
 E coi colpi frequenti
 Affrettava de’ bovi i passi lenti.”

Pignotti, Favole, fav. 18.

ARBUSTUM, i. e. arboretum (see p. 342), a place full of trees, a wood. Cato, 7. Lucretius continually uses the plural *arbusta* for *arbores*, and Virgil, except in two places (Ec. iii. 10 ; Geor. ii. 416), follows his example. In the rural writers, however, *arbustum* is a plantation of trees in regular rows, in order that vines might be trained on them, and is opposed to the *vinea* in which they were trained on espaliers or in other modes. The trees used to form the *arbustum* were the elm, the poplar, the ash, the fig, the olive, etc. They were planted in rows, forty feet asunder, if the land between them was to be tilled for corn (as was usually done), otherwise twenty feet ; the distance between the trees in the row was to be twenty feet. The trees, as they grew, were to be pruned, so that the first seven or eight feet of their stem might be free from branches. Above that height the branches on each side were to be formed into *tabulata* or stories, three feet asunder, and not in the same plane, on which the vines might be trained. The vine was to be planted a foot and a half from the tree. Colum. v. 7 ; Id. De Arb. 16 ; Plin. xvii. 23.

AREA, ἄλω, the threshing-floor. In the East, and in the south of Europe, corn is threshed in the open air, not, as with us, in the covered barn. The rural writers give the following directions for forming an *area* or threshing-floor. An elevated spot, to which the wind would have free access, was to be selected, but care was to be taken that it should not be on the side from which the wind usually blew on the house and garden, as the chaff was injurious to trees and vegetables. It was to be circular in form, and elevated a little

in the centre, so that the rain might not lie on it. It was sometimes flagged, but was more usually formed of *argilla*, with which chaff and *amurca* were well mixed. It was then made solid and level with rammers or a rolling-stone, in order that it might not crack, and so give harbour to mice, ants, or any other vermin, and that grass might not grow on it. Beside the *area* was a building named *nubilarium*, into which the corn was carried when there appeared any danger of rain or storm. See Cato, 91, 129; Varro, i. 51; Colum. ii. 20.

ARGILLA, ἄργιλλος, potter's clay. *Creta qua utuntur figuli*, Colum. iii. 11.

ARMENTARIUS, βουκόλος, neatherd. The *armentarius* was the man who had charge of the oxen when grazing in a herd. Lucretius thus distinguishes the *armentarius* from the *pastor* and the *bubulcus*:—

“Praeterea jam pastor et armentarius omnis

Et robustus item curvi moderator aratri.”—vi. 1250.

ARMENTUM, ἀγέλη, a herd of oxen, horses or asses. This word seems to have originally belonged to oxen alone, whence Varro's derivation of it (L. L. v. 96), as being i. q. *arimentum*, from *aro*, is not an unlikely one.

ARVUM, ἄρουρα, tillage-land. *Quod aratum necdum satum est*, Varro, i. 29.

AURIS, a mould-board. When the plough was prepared for seed-sowing, the *aures* were put to it, so that it then resembled our strike-furrow plough. Pliny (xviii. 20) would seem to speak of only one *auris*, but his words are perhaps not to be taken strictly.

BIDENS, δίκελλα. This implement, which is still used in Italy, is a large, heavy hoe (the head of it weighing about ten pounds); it has two teeth or prongs, whence its name. If we conceive a hoe, with its iron head long, broad and heavy, and a piece cut out of it in the middle, so as to leave two prongs, we shall have a tolerably clear idea of the *bidens*. It is chiefly used for moving the earth to the distance of a foot and a half round the vines, as it does not cut the roots like the spade. It is also used for breaking up land that is too hard to be wrought by the plough or the spade. It is of course employed more in the manner of a pickaxe than of a hoe; hence Virgil says, *duros jactare bidentes*, Geor. ii. 355; and he elsewhere says (*ib.* 400), that the clods were to be broken, *versis bidentibus*, i. e. by striking them with the back of the heavy *bidens*. Its weight is intimated in these words of Lucretius (v. 209), *valido consueta bidenti ingemere*. The Italians call this implement *bidente*, the French *hoyau* or *fossoir*.

BIPALIUM. This was a large kind of spade, of which the exact form is not known. Its iron was usually about two feet in length. Some say it is i. q. *bis-pala*, as being twice the size of the *pala*.

BUBULCUS, i. q. *arator*, ὁ ἀροῦν, the ploughman; in Italian, *bifolco*. The word *carter*, as it is employed in a great part of England, corresponds pretty nearly with the Latin *bubulcus*, for his office was to attend to the draught-oxen, whence his name (*à bubus*), and which he drove in the cart as well as in the plough. Nothing can be more incorrect than rendering (as is so often done) *bubulcus* neat-herd. The *bubulcus*, Columella says (i. 9), should be tall, so that, without stooping, he might lean on the *stiva*, and so keep the plough in the ground; he should also have a loud voice, in order to terrify his oxen.

BURIS, also **URVUM**, γῆς, the ploughbeam. We have nothing in our plough exactly answering to the *buris*. It was a piece of strong wood, naturally or artificially curved, to one end of which was affixed the pole, to the other the *dentale*, and into it was morticed the *stiva*. It therefore formed the body of the plough, which, from its shape, is termed by Lucretius *curvum*, and by Virgil and Ovid *aduncum*. In Virgil's plough the *buris* is of elm, while in that of Hesiod it is of *ilex* (πρίνος): see *Aratrum*.

CALATHUS, κάλαθος. The proper Latin name, Servius tells us (Ec. ii. 45), is *quasillum*. This was a basket of wicker-work, narrow at the bottom, and widening as it went up. It may be seen on the capitals of the Corinthian columns, if we abstract the acanthus-leaves: see Vitruvius, iv. 1. Women used it for holding the wool when they were spinning, for gathering flowers in, etc. New cheese and various other things were also put into *calathi*.

CANISTRUM, κάναστρον. This was another kind of basket, used chiefly for holding bread: it was mostly woven of willow-rods. Pallad. xii. 17.

CAPRARIUS, αἰπόλος, the goatherd.

CASEUS, τυρός. The ancient, like the modern Italians, made cheese from the milk of the cow, the sheep, and the goat. They coagulated it with the rennet of the hare, the goat, or the lamb; the last being the least esteemed (Varro, ii. 11); also with the milky juice of the fig-tree, with the flower of the wild thistle, and with other vegetable substances. They do not seem to have used the rennet of the calf. The milk was to be placed within a moderate distance of the fire, that it might have the requisite degree of heat; and as soon as it coagulated, it was to be put into baskets (*fiscellae* or *calathi*), or into moulds (*formae*), in order that the whey (*serum*) might separate and drain off. When the curd was grown somewhat

solid, they put weights on it to force out the remainder of the whey. They then took the cheeses out of the baskets or shapes, and laid them on clean boards, in a cool and shady place, and sprinkled them with salt to extract the remainder of the whey; and then, when they had hardened, they pressed them again, and sprinkled them with hot salt, and gave them another pressing. At the end of nine days from the commencement they washed the cheeses with fresh water, and laid them to dry on hurdles, in a cool place, taking care not to let them touch one another. Thence they were removed and stored on shelves, in a close dry room, where they remained for use. There was another kind of cheese made for immediate consumption. This, as soon as it was taken out of the baskets, was plunged into salt or brine, and then was let to dry gradually in the sun. There was a third kind, made by putting pine-nuts into the pail, and milking down on them, which made the milk coagulate at once. It was then transferred to box-wood moulds, and pressed with the hand. The cheese was coloured by exposing it to the smoke of wood or straw. Colum. vii. 8. None of these, we may observe, answers exactly to the Italian *ricotta*: see above, p. 341.

COLLIQUIAE, or COLLICIAE. The water-cuts or drains which carried the water out of the furrows or *elices* into the ditches.

CORBIS, a large basket for holding or carrying grain or ears of corn in. Varr. i. 52.

CRATES (whence our *crate*), a hurdle. It was sometimes a kind of open mat, being made of straw, fern, sedge, or flags. Colum. xii. 15. These however seem rather to have been so named from analogy; their use was by being placed at an angle (like a roof) over the figs when set to dry, to protect them from the night-dew or the rain. The ordinary *crates* was used for harrowing the ground after ploughing or after sowing, for which purpose it was frequently toothed (*dentata*), that is, furnished with wooden or iron teeth or pins. Plin. xviii. 20. It was drawn by men, for the ancients did not harrow their ploughed land with horses or oxen. From the mention of the *teeth* we may infer that it was like our bush-harrow, a frame of wood with bushes or branches twined through it. These were, it would appear, usually arbutus-boughs. Geor. i. 166.

CULTER. See *Vomer*.

DENTALE, or DENS, ἔλνμα, the share-beam or share-head: a piece of wood fixed horizontally on the lower end of the *buris*, and to which the share was fitted. In some cases the *dentale* was itself shod with iron. It is not certain whether it was one solid piece of timber, with a space to admit the end of the *buris*, or two pieces

fastened on each side of it and running to a point; the former seems the more probable, and the *duplici dorso* of Virgil may only allude to its position as on each side of the *buris*, and its support of the two *aures*. The plural *dentalia* is used by this poet in speaking of one plough, but it is probably nothing more than a usual poetic licence. Hesiod directs the *dentale* to be made of oak.

DOLABRA. This implement was apparently somewhat like our mattock; for it was used in cutting the roots of trees and in digging the ground or levelling walls, etc. *Afros cum dolabris ad subruendum ab imo murum mittit*, Liv. xxi. 11. *Glebae omnes dolabris dissipandae sunt*, Pallad. ii. 3. *Nec minus dolabra quam vomere bubulcus utatur* (i. e. for grubbing and for cutting away roots). Colum. ii. 11.

FALX, δρέπανον, hook. Under this word were included all kinds of cutting implements of the hook-form, from the sithe to the pruning-hook. The reaping-hook was called in Campania *secula* (whence our *sickle*). Varro, L. L. v. 137.

The *falx vinitoria*, as described by Columella (iv. 25), is just the same as the one used at the present day in Tuscany, being much of the form of our bill-hook, having like it the back formed into a small hatchet, but in a half-moon; those that we saw at Albano, near Rome, were precisely like that in the hand of the image of the god Saturn. Columella says that the straight part next the handle was named *culter*, the curved part *sinus*, that next it *scalprum*, and the hooked extremity *rostrum*: the *apex* of the half-moon hatchet was called *mucro*. Each of these parts had its separate and distinct use in the work of pruning.

FISCELLA, FISCELLUS, FISCINUS, τάλαρος, ταλαρίσκος: a small basket, formed sometimes of willows, sometimes of rushes, or such like; the former was used for carrying grapes, the latter for making cheese. *Tunc fiscella levi detexta est vimine junci, Raraque per nexus est via facta sero*: Tibull. ii. 3, 15. Baskets put on the oxen when ploughing, by way of muzzles, were also named *fiscellae*: Cato, 54.

FUNDUS, farm, estate. The Roman *fundus* (like the Italian *fodere*) was a quantity of land with a house and farm-buildings on it, and which was a man's own estate. If there were no buildings on it, it was an *ager*. Florentinus Dig. leg. 211.

INOCULATIO, or EMPLASTRATIO, ἐνοφθαλισμός. This process, which our gardeners call inoculation or budding, was performed in the following manner by the ancients. Having selected a bud on a clean and healthy bough of the tree from which they wished to propagate, they raised off two square inches of the bark round it, so that

the bud should be exactly in the centre. They then took off an equal space of the bark from a healthy bough of the tree, which they had selected for inoculation, and put in its place the bark containing the bud, taking care that the edges of the two barks should join and fit accurately to each other. When this was done, they bound the whole, leaving the bud free, covered the binding with moist clay and left it so for three weeks. They also cut away the shoots and branch above the bud, that they might not draw away the sap. Cato, 42 ; Colum. v. 11. Our gardeners bud nearly in the same way, but in a simpler manner. It was chiefly the olive and the fig that the ancients budded. Pliny (xvii. 14) speaks of a more ancient kind of inoculation, by opening a bud with an instrument like a shoemaker's awl, and inserting a *semen* (bud?) taken from another tree with the same implement.

INSITIO, ἐμφύτεία, grafting. The ancients employed the two modes of grafting which we term crown- and cleft-grafting. In performing the former, they sawed off the head of the plant on which they were to make the graft, taking care not to injure the bark, and then with a sharp knife made the sawn place quite smooth and even. They then inserted a thin wedge of iron or bone to the depth of three fingers between the bark and the wood. Having done this, they took the shoot which they wished to insert and pared it down on one side to the length of three fingers, taking care not to injure the pith or the bark on the other side. They then drew out the wedge and put the shoot in its place, keeping the bark outside. The process was repeated for as many shoots as they wished to insert; the whole was then bound up and covered with moist clay. Sometimes they made cuts with a saw in the trunk, and having made them perfectly smooth with a small knife, inserted the shoots in them. In cleft-grafting they cut a young tree down to within a foot and a half of the ground, and having smoothed the surface as before, they cleft it to the depth of three fingers and put a wedge into it. They then pared down two shoots in a wedge-form to the length of three fingers, taking care not to jag or break the bark on the sides; and having put them in, one at each end of the cleft, with their outer bark corresponding with that of the tree, they drew out the wedge and bound up the tree and heaped the earth about it as high as the graft. Cato, 41 ; Colum. v. 11. There was another mode of grafting vines, namely by boring a hole obliquely in them with an auger, and fixing in it a branch from another vine. Cato, 41 ; Colum. iv. 29 ; Plin. xvii. 15. Cato also directs to take the shoots of two contiguous vines, and to cut the ends

off them obliquely and then to splice them as it were together, and when they had coalesced to cut off the one which was to be grafted on the other.

Columella (*ut supra*) says that the old agriculturists maintained that it was only trees that had a similar bark and fruit that could be grafted on each other, and the universal experience of the moderns is to the same effect. Yet he asserts that this is an error, and that every kind of shoot can be grafted on every kind of tree, and he gives as an example a method of grafting an olive on a fig-tree. Palladius in like manner, in his poetic fourteenth book *De Insitione*, enumerates a number of strange grafts, passing the skill of any modern gardener. As however the ancients had no mode of grafting which is not well known to the moderns, and as trees cannot have changed their nature, we must reject these accounts. Neither Columella nor Palladius says that he had seen any of these extraordinary grafts performed.

IRPEX, ἄρπαγῆ. Varro (L. L. v. 136) and Festus (*s. v.*) describe this implement as a kind of iron rake, or a board or bar (*regula*) with some teeth in it, which was drawn by oxen for the purpose of eradicating weeds in land. The Italian term for harrow (*erpice*) is derived from it; but it is plain that it did not correspond with the modern harrow, as it does not seem to have been employed in tilling the land with the plough. It was used perhaps, as we use our harrow on meadow-land, to eradicate moss, etc.

ITERATIO, repetition. It is used of *aratia*, *occatio*, and *sarritio*, to express the repetition of these operations.

JUGUM, ζυγός, yoke. This was a piece of wood, straight in the middle and curved toward the ends, which was attached to the end of the pole of the plough or cart, and went over the necks of the oxen, which drew by means of it. It was by the neck the oxen drew: see *Aratio*. The yoke is still employed by our Sussex farmers. The ancients also used the yoke in carriages drawn by horses or mules, but the draught must have been by traces, and the yoke have only served to keep them close to the pole. According to Virgil (*Geor.* i. 173) the *jugum* was made of the wood of the lime-tree, or perhaps of beech. *Jugum* was also used to express the cross-pieces in the vine-espaliers.

LABRUM, a pan. It was made of potter's clay, sometimes of stone. Columella (xii. 15) says that figs were sometimes trodden like dough in *labris* before they were packed in jars.

LIGO. The ancients have left us no description of this implement. It is only therefore by examining the passages of the classics

in which it occurs, that we may expect to be able to form an idea of it :—

“Nec dubitem *longis* purgare *ligonibus* arva.”—Ov. Ex P. i. 8, 59.

“Cum bene *jactati* pulsarant arva *ligones*.”—Id. Am. iii. 10, 31.

“Abacta nulla Veia conscientia

Ligonibus duris humum

Exhauriebat, ingemens laboribus,

Quo posset *infossus* puer,” etc.—Hor. Epod. 5, 29.

“..... et tamen urges

Jampridem non tacta *ligonibus* arva.”—Hor. S. i. 14, 26.

“..... jam falces avidis et aratra caminis

Rastraque et *incurvi* saevum rubuere *ligones*.”—

Stat. Th. iii. 588.

“Centeno gelidum *ligone* Tibur

Vel Praeneste domata.”—Martial, iv. 64, 32.

“Mox bene cum glebis vivacem cespitis herbam

Contundat marrae vel *fracti* dente *ligonis*.”—Colum. x. 88.

The *ligo* was therefore an implement with a *long* handle, a *curved* blade (*dens*), and it was *raised* and struck into the ground. It was used in breaking the surface of the soil, and many were employed for that purpose at the same time, and also for making holes in the ground. It therefore must have been a kind of pickaxe, and was probably the same as the Italian *marrone*. Columella, as we see, directs the gardener to use a *ligo* of which the blade was broken for crushing the clods.

LIRA. See *Porca*.

MALLEOLUS, a cutting or shoot employed for propagating the vine. Columella (iii. 6) says it is a young shoot grown from a shoot of the preceding year. When taking it, the old shoot was cut, and a portion of it left at each side of the bottom of the young shoot, which thus presented the appearance of a little hammer, whence its name.

MARRA. The *marra* used by the Italian peasantry of the present day is a kind of pickaxe or mattock, and in the Italian language the flukes of an anchor are called *marre*. This was therefore most probably the form of the ancient *marra*. Columella (x. 72) calls it *broad* (*lata*), and (v. 89) he directs it to be used for breaking clods. Pliny (xviii. 16) speaks of cutting lucerne when three years old close to the ground *marris*, and in another almost unintelligible place (xvii. 21) he mentions it as used with other implements in making trenches in a vineyard.

MERGA. See *Messis*.

MERGES. "*Mergites* fascēs culmorum spicas habentium, quas metentes brachiis sinistris complectuntur; quidam *cavos* vocant." Phylarg. on Geor. ii. 517. *Fascēs* is here i. q. *manipulos* (δράγματα): see the place of Varro quoted v. *Messis*, and the place of Eustathius, *ibid. ad fin.*

MESSIS, θειρισμός (v. ΜΕΤΟ, ἀμάω, θερίζω), reaping, harvest. Varro says (i. 50) that they reaped in three ways in Italy. One was to cut the straw close to the ground with a hook or sickle, and then to go over what had been cut down, and taking off the heads, put them into a basket and send them to the *area*, leaving the straw to be gathered to the *acervus*. This was the mode in Umbria. In the vicinity of Rome they used to cut the straw in the same manner, but in the middle, and put the ears, with the straw that was attached to them, into the basket. The third mode he describes thus:—"Ligneum habent incurvum batillum in quo sit extremo serrula ferrea. Haec cum comprehendit fascem spicarum desecat et stramenta stantia in segete relinquit." The *batillum* was properly an iron pan used for carrying live coal and other hot things: see Hor. S. i. 5, 36; and the implement which Varro describes must have been of the same form, its use being to receive the ears of corn as they were cut off by the *serrula*. This we must conceive to have had a number of long teeth, in form like those of an eel-spear, and turning back a little so as to throw the ears, as they were cut, into the *batillum*. The reaper pushed the implement before him, against the standing corn, and when the *batillum* was full he emptied it into the basket. Pliny (*ut sup.*) and Palladius (vii. 2) describe an implement on the same principle, but on a much larger scale, which was used in the Gauls. It was mounted on two wheels, and was propelled by an ox, who was yoked in a pair of shafts behind; the reaper regulated the machine, elevating or lowering it according to the height of the corn. Columella, after mentioning the cutting with a hook (ii. 21), adds, "Multi *mergis* alii *pectinibus* spicam ipsam legunt;" and Pliny (*ut sup.*) says, "Stipulae alibi mediae falce praeciduntur, atque inter duas *mergites* spica dstringitur."

No one has yet succeeded in explaining these passages. The *merga* and the *merges* are supposed to be the same, and Festus defines the *merga* to be a fork used for raising the handfuls of cut corn. Pliny says the *pecten* was used for gathering the pods of panic or millet, the halm of which, he says, was of little or no use.

It is remarkable that, both in the East and in Greece, the corn was bound in sheaves (ἀμάλλαι), as with us. Sheaves are often

spoken of in the Bible, ex. gr. Gen. xxxvii. 7 ; and in Homer we meet the following reaping-scene :—

Ἐν δ' ἐτίθει τέμενος βαθυλίγιον· ἔνθα δ' ἔριθοι
ἤμων, ὀξείας δρεπάνας ἐν χερσὶν ἔχοντες.
δράγματα δ' ἄλλα μετ' ὄγμον ἐπήτρημα πίπτον ἔραζε,
ἄλλα δ' ἀμαλλοδετῆρες ἐν ἑλλεδανοῖσι δέοντο.
τρεῖς δ' ἄρ' ἀμαλλοδετῆρες ἐφέστασαν· αὐτὰρ ὕπισθε
παῖδες δραγμεύοντες, ἐν ἀγκαλίδεσσι φέροντες,
ἀσπερχές παρέχον.—Il. xviii. 550.

On this Eustathius notes : ἀμάλλη, τὸ ὑπ' ἀγκάλῃ συμπίεσμα τῶν δραγμάτων· ἀμάλλιον δέ, σχοινίον ᾧ τὰς ἀμάλλας, ὃ ἔστι τὰ δράγματα τῶν σταχύων, ἐδέσμον· ἀμαλλοδετῆρες δέ, οἱ τὰς ἀμάλλας τῶν δραγμάτων δεσμοῦντες.

NOVALIS AGER, or NOVALE. By this we find two kinds of land indicated. The one was unbroken grass-land. *Cum agricola quam maxime subacto et puro solo gaudeat, pastor novali graminosoque*, Colum. vi. prae. *Tale fere est in novalibus caesa veteri silva*, Plin. xvii. 5. The other, land that was tilled and let to rest alternately. *Qui intermittitur, a novando novalis*, Varr. L. L. v. 39. *Novale est quod alternis annis seritur*, Plin. xviii. 19.

NUBILARIUM. This was a shed or building erected close to the *area*. Its use was for protecting the corn, previous to its being threshed, from the weather (Colum. ii. 21); or, if during the threshing rain or storm came on, to receive the threshed or unthreshed corn. Varr. i. 13; Colum. i. 6; Pall. i. 36.

OCCATIO, (v. occo) covering in (Pall. vi. 4) or breaking. The *occatio* of the Romans was nearly equivalent to our harrowing, but it was done by hand, either with the hurdle or the rake. Pliny (xviii. 20) says that after the cross-ploughing, the land, if it required it, should get an *occation* with the hurdle or rake; though Columella (ii. 4) says that the Romans of the old time held that land to be badly tilled that required it. An *occation* after the seed was sown was given in a particular case: see SEMENTIS. The proper meaning of *occo* seems to be to pulverise or break up; hence Varro (i. 21) says it is i. q. *occido*; but Cicero (De Sen. 15), regarding it as covering in, makes it i. q. *occaeco*.

OLEA, or OLIVA, ἐλαία, the olive-tree. Oletum, or Olivetum, ἐλαιών, an olive-ground. The ancients cultivated the olive in the following manner. They dug well to the depth of three feet the place intended for the *seminarium* or nursery; they then took clean healthy branches of their olive-trees, about as thick as could

be grasped in the hand, and sawed them into truncheons or lengths, (*taleas, truncos*) of about eighteen inches each, taking care not to injure the bark, and paring the ends smooth and marking them in order that the lower end might be put into the ground. This end was then daubed with a mixture of dung and wood-ashes, and the pieces were set at a depth of four fingers, i. e. three inches, in the ground. During the first two years the land was kept constantly hoed, but the plants were not touched; in the third year all the branches but two were cut off; in the fourth year the weaker of these two was removed; in the fifth year they were transplanted into the future olive-ground, and set in holes which had been dug the year before. The rows in which they were set were to run east and west, that the healthy west-wind might have free access to them. If the land was rich and was intended for tillage, they were to be sixty feet asunder, and the spaces between the plants forty feet. If the land was poor and unfit for corn, the rows were only twenty or five-and-twenty feet apart. Grains of barley were spread under the plants in the holes, and gravel mixed with clay and a little dung was put about them. The ground was to be ploughed at least twice a year, and the soil about the plants to be stirred with the *bidens*. After the autumnal equinox they were to be *ablaqueated* like the vines. Every third year they were to be dunged, and after some years (generally the eighth) to be pruned; for there was an old saying, to wit, *eum qui aret olivetum rogare fructum; qui stercoret exorare; qui caedat cogere*. It was also necessary to keep the trees clean and free from moss, and to dress them occasionally with *amurca* and urine; Colum. v. 9. Pall. iii. 18. Columella enumerates ten different kinds of olives, of which three are mentioned by Virgil, Geor. ii. 86.

OLEUM, *ελαιον*, oil. The ancients made their oil in the following manner. The olives were to be gathered if possible with the hand, and with the bare hand in preference to with gloves. Those that could not be come at with the hand were to be beaten down, but with reeds rather than with poles, as being less likely to injure the tree: the beaters were to avoid striking the fruit. The time of gathering the olives was when they began to turn black; usually about the beginning of December. They were to be put into the press as soon as possible; meanwhile they were to be laid up in separate compartments of a repository in a kind of baskets, so that some portion of the *amurca* might disengage itself and run off. The olives were to be put in new baskets (*fiscinis*), and so to be put into the press and pressed gently. What ran off was to be received in a round pan (*labrum*), whence it was to be transferred to earthen vessels.

The olives were then to be pressed a second time, and with more force, and what ran off to be received in a second set of vessels; and then a third time, and the fluid received in other vessels. Great care was to be taken that the vessels and everything connected with the operation should have been well-washed and scoured, and should be perfectly clean. It was also of great importance not to break the stones (*nuclei*) of the olives, as this would give the oil a bad taste. Columella directs that there should be thirty vessels in each set for the transference of the oil from one to the other, in order to free it from the *amurca*. If in consequence of the cold the oil did not readily separate from the *amurca*, they added salt or *nitron*, which combined with and precipitated the latter without affecting the oil. The vessels in which the oil, when perfectly purified, was kept were to be either of glass or of potter's ware, varnished with wax or gum that the oil might not exude.

OPILIO (*quasi* *Ovilio*; in the poets *upilio*, with the *u* long for the sake of the metre), ποιμήν, shepherd. Under the term *pastor* were included the *opilio* and the *caprarius*.

PALA. This implement appears to have been a spade and shovel combined, for it was strong like the former for digging, and broad like the latter for throwing up the earth. Its head was of course iron: Colum. x. 45. Cato (c. 11) mentions *palas ligneas*. These were probably wooden shovels, like those used in our mills and granaries, and employed in winnowing the corn; for Tertullian (*De Praescript.* 3) renders the πτύον of the Gospel (Mat. iii. 12) by *pala*.

PALEA (whence *paglia* It., *paille* Fr.), chaff. This term was inclusive, not merely of the integument of the grain, but also of the short straw that was cut with the ear.

PAMPINATIO, βλαστολογία, the clearing away of the young shoots (*pampini*) and leaves of the vines in the summer-time.

PASTINATIO (v. *PASTINO*), the act of digging the land with a spade, etc., especially land destined for the formation of a vineyard.

PASTINUM, a dibble. It was of iron and forked, and chiefly used for setting the *malleoli* of vines.

PASTOR, ποιμήν, νομεύς, shepherd. The *pastor* of the Romans was the person who had charge of the sheep and goats belonging to the farm. As the word signifies *feeder*, Varro (iii. 6) has *pastor pavonum* and (iii. 7) *p. columbarius*. *Pastor* was also used like our word *grazier*, as opposed to the *arator* or tillage-farmer. Varr. ii. 1; Colum. vi. praef.

PECUS, -oris, and **PECUS**, -udis. It is not easy to distinguish between these words; but the former seems rather, like our word *cattle*, to

include a number of the same kind,—the latter, like our *beast*, to signify the individual; but this distinction is little attended to by ancient writers. *Pecus* is most frequently used of small cattle, sheep, goats and swine, and *armentum* of large cattle, oxen, horses and asses.

PLAUSTRUM, or PLOSTRUM, ἀμαξα, cart or wagon. It was drawn by a yoke or pair of oxen, mules or asses: Cato 62. It must have been four-wheeled, as the cattle were always yoked abreast. Its wheels, as would appear from Virgil (Geor. ii. 444), were solid, not spoked.

PORCA, or LIRA, a ridge or drill. *Quod est inter duos sulcos, elata terra, dicitur porca*, Varr. i. 29. For the breadth of the *porca*, see *Sementis*.

PRATUM (*quasi paratum*, Varr. i. 7), λειμῶν, meadow. The *pratium* was more usually laid-down land, than land with natural grass. Colum. ii. 17.

PROPAGATIO, propagation by layers (*propagines*). This was used in a great variety of trees and shrubs (Cato 51, 133), but chiefly in the vine. Columella (De Arb. 7) directs it to be done in the following manner. A hole four feet every way was to be dug close to the parent plant, in order that no roots of any other might interfere with the layer. A shoot was then to be bent down into this hole; in the part of it that was to be covered with earth four buds were left to throw out roots, and all those on the part between this and the parent were taken off. The end of the shoot, with two or at most three buds, was left above-ground. In the third year it was separated from the parent plant. Another method was to lay an entire vine. For this purpose it was requisite to dig carefully all round the root of the vine, so as to loosen without injuring it. A trench was then to be dug of the length of the vine, in which it was laid down, and smaller cuts made at each side to receive its branches. The whole was then covered with clay, the ends of the branches being, we may suppose, left overground. Cato mentions another ordinary mode of propagation, namely passing a shoot up through a basket or a pot, whose bottom was perforated (like our flowerpots), and then filling the vessel with clay and leaving it on the tree. After two years the shoot having struck in the pot, it might be separated from the parent by cutting it below the pot and be planted out.

PROPAGO, a layer.

RASTELLUM, dim. of Rastrum. This answered more nearly to our rake. Varro (i. 49) desires what hay remained on the meadow to be gathered *rastellis* and added to the mow. On the other hand, Suetonius (Ner. 19), when describing how Nero commenced the

canal across the Isthmus of Corinth, says, *Primus rastello humum effodit, et corbulae congestum humeris extulit*. But the *rastrum* and the *rastellum* are frequently confounded.

RASTRUM, a rake. The Roman *rastrum* seems to have been an implement of somewhat similar nature with the *bidens*, for its teeth were of iron and it was used in turning up the soil, if the language of poets may be relied on; see Virgil, *Æn.* vii. 725; ix. 608. Seneca (*De Ira* ii. 25) says, *Cum vidisset fodientem et altius rastrum allevantem*. Cato speaks of *rastra* with four teeth, and that was probably the usual number. It must have been heavy, or Virgil could not have said (*Geor.* i. 164) *iniquo pondere rastris*. There were also wooden rakes, for Columella (ii. 11) directs such to be used for covering lucerne.

RESTIBILIS AGER, land that was sown every year. *Ager restibilis qui restituitur et reseritur quotquot annis*, Varr. *L. L.* v. 39.

RUNCATIO, βοτανισμός, ποασμός (*v.* RUNCO, βοτανίζω, ποάζω), weeding, extirpating weeds, briars, etc. This was done in some cases with the hand, in others with the hoe or other implements, according to circumstances.

RUTRUM, σκαπάνη, dim. Rutellum. This implement seems to come nearer to our shovel than any other that we find mentioned by the ancients. It was used for mixing mortar (*Vitruv.* vii. 3), and for stirring various kinds of mixtures and composts. Cato, 37, 128; *Plin.* xxxvi. 23. It was also used for digging, and probably, like the *pala*, answered for both spade and shovel. Varro's derivation of it from *ruo* seems probable.

SARCULUM, σκαλῖς, μάκελλα, a hoe. There can be little doubt as to this implement, as everything said about it corresponds with our hoe. We make it synonymous with the Greek μάκελλα (*i. e.* μια-κελλα, from κέλλω), because Hesiod (*Ἔργ.* 469 *seq.*) describes it as used for *occat*ing or covering in the seed after the plough:—

.....ὁ δὲ τυτθὸς ὅπισθεν
δμῶος ἔχων μακέλῃν πόνον ὀρνίθεσσι τιθείη,
σπέρμα κατακρύπτων.

Homer (*Il.* xxi. 259) has a peasant opening a channel for water to his garden with the μάκελλα, in which case we should use a spade, but the ancients used their large hoe for this purpose.

The δίκηλλα has evidently the same relation to it that the *bidens* has to the *sarculum*. This last implement is called in Italian *zappa* when large, *zappetta* when small.

SARRITIO, σκαλεία, σκάλευσις, κ.τ.λ. (v. SARRIO, σκάλλω), hoeing, in order to remove weeds and put earth up to plants.

SCAMNUM, a balk or part of the earth left untouched in ploughing : see *Aratio*.

SCROBS, a hole, dug to receive vines or other plants when they were to be put out.

SEGES, corn-land or corn-field, also the growing corn. 1. *Seges dicitur quod aratum satum est*, Varr. i. 29. *Stramenta relinquunt in segete*, Id. i. 50. *Segetes agricolae subigunt aratris multo ante quam serant*, Cic. ap. Nonium. Virg. Geor. i. 47 ; ii. 267 ; iv. 129. 2. *Si in articulum seges ire coeperit runcare ne herbae vincant*, Colum. ii. 12. *Quae seges grandissima atque optima fuerit, seorsim in aream secerni oportet spicas, ut semen optimum habeat*, Varr. i. 52. See on Ec. ix. 48. *Seges* may come from *seco*.

SEMENTIS, σπόρος, sowing. It differs from *satio*, which is the general term, inclusive of planting. The Romans sowed their corn in the following manner :—The land having been ploughed two or three times, and laid quite level, and the lumps, if any, broken with the *crates* or the *rastrum*, the seed was sown over it with the hand, out of a basket, just as we do. The *aures*, or mould-boards, were then put to the plough, and the ploughman opened the first furrow. At the end of it he put the plough again into the ground, but at such a distance as that one of the oxen might walk in the furrow already made, while the other was on the sown land. By this means what we may term a two-sod ridge was formed between the two furrows, containing all the seed sown on the land occupied by itself and by one half of each furrow. The process was continued till the whole field had been ridged and all the corn covered. This is called sowing under the plough ; and at the present day it is considered one of the best modes of sowing corn. The Romans chiefly used it in their moist lands, while if the land was dry they preferred sowing in the furrow. In this mode they ridged the land first in the manner just described, and then sowed the seed, which of course fell into the furrows, or on the sides of the ridges. The clay from the tops of the ridges was then brought down on it with rakes, or by drawing hurdles across them. The corn therefore grew in the furrow, and had the advantage of all the moisture caused by rain or irrigation. It is plainly of this mode of covering the seed that Virgil speaks, Geor. i. 104. Mr. Dickson, who alone seems to have understood this passage rightly, observes (i. 518), that Columella (ii. 4) uses *cumulus* for the crown or top of the ridge.

SEMINARIUM, a nursery, a place where young plants were reared.

STIVA, ἐχέτλη, the plough-tail or handle. The *stiva* was usually morticed into the *buris*, but it sometimes formed one piece with it. It had a cross-piece named *manicula*, by which the ploughman held and directed the plough. Varr. L. L. v. 135: see *Aratrum*. The plough with the *stiva*, or single handle, may still be seen in this country, namely in Norfolk and Huntingdonshire.

STOLO, a sucker, or shoot growing up from the roots of a tree. The extirpation of the *stolones* was a point of good husbandry. The first of the family of the *Stolones*, in the Licinian *gens*, was said to have derived his *cognomen* from his diligence in this respect. Varr. i. 2.

SULCUS, ἀλλὰξ, ὀλκός, a furrow. *Qua aratrum vomere lacunam striam facit sulcus vocatur*, Varr. i. 29. Virgil and the rural writers use *sulcus* for a trench; Pliny (xix. 4) also for the alleys in a garden. *Sulcus aquarius*, in Columella (ii. 8), is a water-cut. *Sulcus* is also used for *aratrum*. *Semina quae quarto sulco seruntur*, Colum. ii. 13. *Spissius solum quinto sulco seri melius est, in Tuscis vero nono*, Plin. xviii. 20.

SURCULUS (dim. of *surus*), a shoot, a sucker. It was chiefly used of the shoots that were taken for grafting.

TALEA, a truncheon, i. e. a branch, of which the two ends were cut off and it then was planted out. The olive, myrtle, willow and mulberry were thus propagated. Plin. xvii. 17; Colum. iv. 31.

TEMO, ῥυμός, the pole. The *temo* was a part of the plough, as well as of a cart or carriage. The yoke was fastened to the end of it, and by means of it the oxen drew. According to Virgil the *temo* of a plough was to be eight feet long; and Hesiod ("Epy. 435) says it should be of elm or bay. See *Aratrum*.

TRAHA, or TRAHEA, an implement for threshing out corn. It seems to have differed but little from the *tribulum*.

TRIBULUM, τὰ τρίβονα, a threshing-sledge. *Fit e tabula lapidibus aut ferro asperata, quo imposito auriga aut pondere grandi trahitur jumentis junctis ut discutiat e spica grana*, Varr. i. 52. This writer then mentions another kind made *ex assibus dentatis cum orbiculis, quod vocant plostellum poenicum*. One of these was perhaps the *traha*. The *tribulum* (*trebbio*, It., *trillo*, Sp.) is still used in the East, in Spain, and in the south of Italy. See *Tritura*.

TRITURA, ἀλόσις (v. *TERO*, ἀλοιάω), threshing. The ancients had different methods of threshing their grain. We must previously observe that they did not, like us, bring the straw also to the

threshing-floor, but only the ears, or the ears and a small portion of the straw: see *Messis*. One mode was to put their mares or oxen in on the *area*, and driving them round and round over the ears of corn that were spread on it, thus by their trampling separate the grain from the hull. When they had not a sufficient number of cattle for this purpose, they yoked some of those they had to the implements named *tribula* and *trahae*, and thus threshed the corn by driving round and round. In some cases they beat out the corn *baculis* or *fustibus* (Colum. ii. 21); but whether these were the same as our flails, or were only sticks, we cannot determine. In the two former modes we should suppose that the corn must have been greatly bruised; for even the iron-shod shoes of our peasantry do so to some extent. The threshing was performed in the heat of the day; see on *Geor.* i. 298.

TRUNCUS, i. q. TALEA: see Colum. De Arb. 17.

VANGA. This word signifies a spade in the language of modern, and therefore probably of ancient, Italy. Palladius alone mentions it (i. 43).

VANNUS (whence our *fan*, and perhaps *winnow*), λικμός, λίκνον, an implement used in winnowing corn. Servius (*Geor.* i. 166) calls it *cribrum areale*, and Apuleius says (*Met.* 11), *Vannos onustas aromatizet hujusmodi suppliciis certatim congerunt*: it therefore was plainly some kind of sieve or basket. If there has been no wind for several days, says Columella (ii. 21), *vannis expurgentur* (frumenta) *ne post nimiam ventorum segnitiam vasta tempestas irritum faciat totius anni laborem*. This could only have been done when there was no wind, by agitating the corn in a sieve or basket, in which the chaff would collect on the surface, whence it might be removed by the hand. Columella also says (*ib.*), *Ipsae autem spicae melius fustibus tunduntur, vannisque expurgantur*, which shows that in ordinary cases it was only when there was no straw mixed with the corn that the *vannus* was used.

VELLERA SERUM, *Geor.* ii. 121. It is generally believed that by this is meant the silk which was brought from the remote East to Rome, and which the ancients in their ignorance supposed to be a vegetable production, as is very plainly expressed in this verse of Virgil. Pliny also says (vi. 17), "*Seres lanicio silvarum nobiles, perfusam aqua depectentes frondium canitiem; unde geminus feminis nostris labor, redordiendi fila rursumque texendi;*" by which last words he is thought to mean, that when the thick silken cloths of the East were brought to Europe, the threads which composed them were untwisted and the silk woven over again into thinner webs.

Solinus, who always follows Pliny, says (ch. 53), “Qui aquarum aspergine inundatis frondibus vellera arborum adminiculo depectant liquoris, et lanuginis teneram subtilitatem humore domant ad obsequium.” Ammianus Marcellinus, speaking of the Seres, says (xxiii. 6), “et abunde silvæ sublucidae; a quibus arborum fetus, aquarum asperginibus crebris, velut quaedam vellera molientes, ex lanugine et liquore mistam subtilitatem tenerrimam pectunt, nentesque subtemina conficiunt Sericum.” At the present day some dip the cocoons, as they are called, of the silk-worm into warm water, in order to wind off the silk with greater ease. The Seres would seem to have been the Chinese (at least to have included them), for Mela (i. 2) describes their country as lying in the extreme East between Scythia and India, consequently on the eastern part of the Ocean, where they are also placed by Dionysius. The mildness of manners and aversion to strangers, which these writers ascribe to the Seres, also accord with the Chinese. From what precedes it might appear that the ancients had no idea of the real nature of silk, but such is not the case; for Pausanias (vi. 26) says that the threads (μίτοι) of which the Seres made garments were formed by a little animal (ζωύφιον) which was larger than the largest beetle, but resembled the spiders that spin their webs in the trees, and having eight legs like them. These, he says, the Seres kept winter and summer in boxes, feeding them on a kind of grain which he names ἔλνμος. The thread which these animals span was found about their feet, whence it was removed. At the end of four years they put them to death.

The ancients were not totally unacquainted with the silkworm. Aristotle, when treating of moths and butterflies (H. A. v. 19), says, Ἐκ δὲ τινος σκώληκος μεγάλου, ὃς ἔχει οἶον κέρατα καὶ διαφέρει τῶν ἄλλων, γίνεται πρῶτον μὲν μεταβάλλοντος τοῦ σκώληκος κάμπη, ἔπειτα βομβύλιος, ἐκ δὲ τούτου νεκύδαλος· ἐν ἑξὶ δὲ μηνὶ μεταβάλλει ταύτας τὰς μορφὰς πάσας. ἐκ δὲ τούτου τοῦ ζῴου καὶ τὰ βομβύκια ἀναλύουσι τῶν γυναικῶν τινὲς ἀναπνιζόμεναι, κᾶπειτα ὑφαίνουσιν· πρώτη δὲ λέγεται ὑφῆναι ἐν Κῷ Παμφίλῃ Πλάτῳ θυγάτηρ. This account is full of difficulty; for the caterpillar (κάμπη) comes from an egg laid by a moth; its first change is into a chrysalis (χρυσάλις, νεκύδαλος), from which another moth (ψυχὴ) proceeds. Daléchamp therefore proposed to make βομβύλιος and νεκύδαλος change places, but that is contrary to the MSS. Again, when our author elsewhere uses βομβύκια (v. 24), they are a kind of wasp or hornet, while here they would seem to be the silkworms' webs. At all events it is plain that the women of Cos obtained some kind of silk from insects.

Pliny, when following this place of Aristotle (xi. 22), goes on thus after *necydalus*: “Ex hoc in sex mensibus bombyx. Telas araneorum modo texunt ad vestem luxumque feminarum, quae bombycina appellatur. Prima eas redordiri rursusque texere invenit Ceo (f. Coö), mulier Pamphila Latoi filia;” for the greater part of which he had little authority in his original. In his following chapter he proceeds thus: “Bombycas et in Co insula nasci tradunt, cupressi, terebinthi, fraxini, quercus florem imbribus decussum terrae halitu animante. Fieri autem primo papiliones parvos nudosque, mox frigorū impatientia villis inhorrescere et adversum hiemem tunicas sibi instaurare densas, pedum asperitate radentes foliorum lanuginem vellere. Hanc ab his cogi unguium carminatione, mox trahi inter ramos, tenuari ceu pectine. Postea apprehensam corpori involvendo volubili. Tum ab homine tolli fictilibusque vasis tepore et furfurum esca nutriri, atque ita subnasci sui generis plumas [i. e. alas], quibus vestitos ad alia pensa dimitti. Quae vero coepta sunt lanificia humore lentescere, mox in fila tenuari junceo fuso.” From all that precedes (though the accounts are full of errors) it seems plain, as we said above, that the ancients were not ignorant of silk being an animal substance. It was probably a better kind of silkworm (the kind now reared), and the knowledge of the mulberry-leaves being its proper food, that the monks brought from China in the time of Justinian.

VENTILABRUM, πτύον, a winnowing-shovel. Tertullian, as we have seen (above p. 363), rendered πτύον by *pala*; and Columella, when directing how to winnow a heap of beans, says (ii. x.) *paullatim ex eo ventilabris per longius spatium jactetur*. The *ventilabrum* was therefore some kind of shovel, and that the πτύον was the same will thus appear. Theocritus says (vii. 155) ἄς ἐπὶ σωρῶ Αὔθις ἐγὼν πάζαμι μέγα πτύον, on which the scholiast observes, ὅταν δὲ λικμώνται καὶ σωρεύουσι τὸν πυρόν, κατὰ μέσον πηγνύουσι τὸ πτύον, which could only be true of a shovel or some such implement. The mode of winnowing was by throwing the corn up into the air across the wind with the *ventilabrum*, so that the wind might blow off the chaff. Varro, i. 52; Schol. Il. xiii. 588. Homer has two similes taken from the operation of winnowing corn, which show that the mode was the same in his days and in those of Varro and Columella:—

‘Ὡς δ’ ἄνεμος ἄχνας φορέει ἱερὰς κατ’ ἀλώας,
ἀνδρῶν λικμώντων, ὅτε τε ξανθὴ Δημήτηρ
κρίνει, ἐπειγομένων ἀνέμων, καρπὸν τε καὶ ἄχνας’
αἱ δ’ ὑπολευκαίνονται ἀχυρμαί.—Il. v. 499.

‘Ως δ’ ὅτ’ ἀπὸ πλατέος πτυόφιν μεγάλην κατ’ ἀλωὴν
θρώσκωσι κύαμοι μελανόχροες ἢ ἐρέβινθοι,
πνοιῇ ὑπὸ λιγυρῇ καὶ λικμητῆρος ἐρωῇ.—Il. xiii. 588.

VERVACTUM, fallowed land, land that was occasionally allowed to rest. Varr. i. 44. *Quod vere semel aratum est a temporis argumento vervactum vocatur*, Plin. xviii. 19.

VILLICUS, a bailiff or steward. The *villicus* was usually a slave, in whom his master had great confidence, and whom prudent masters always took care to have well-instructed in all branches of agriculture. He was the *locum-tenens* and representative of the master in the *villa*, whence his name. The whole management of the farm was committed to him, as all the domestic economy was to the *villica*, his *contubernalis*. See Cato, 5, 142; Colum. i. 8; xi. 1; xii. 1.

VINDEMIA, τρύγητος (v. VINDEMIO, τρυγάω), the vintage. The ancients had different modes of ascertaining when the grapes were fit to gather. They sometimes plucked a single grape out of a bunch, and if, after a day or two, its place remained unaltered, it was a proof that the grapes had attained their full size and were fit to be gathered. Or they squeezed a grape, and if the stones sprang out of it clean, without any of the flesh adhering to them, the grapes were ripe. But the best mode of judging was by the colour of the stones, for if they were black the grapes were fit to gather. The vintagers were then set to work, who pulled the grapes and carried them in baskets to the wine-press:—

παρθενικαὶ δὲ καὶ ἡῖθεοι, ἀταλά φρονέοντες,
πλεκτοῖς ἐν ταλάροισι φέρον μελιηδέα καρπόν.—Il. xviii. 567.

At the press the grapes were examined, and all the leaves and the withered and the unripe bunches were carefully picked out. They were then thrown into the press, into which the treaders went and trod them till every grape was broken. The feet and legs of these men were bare but clean; and in addition to their ordinary clothing they wore drawers, that their perspiration might not mix with the juice of the grapes. This juice (*mustum*, γλεῦκος) was then put into jars (*dolia*, πίθοι) to ferment. These jars were made of potter's clay, and they seem to have been of nearly the form of the Spanish grape-jars; they were pitched inside, i. e. rubbed with a mixture of pitch, wax, vetch- or wheat-meal, *thus*, and other substances. When placed in the wine-cellar, they were sunk to half their height in the earth. The skins and stones (*vinacea*, στέμφυλα) were put into

jars with water and pressed and squeezed, and the liquor that ran from them (*lora*, *θάμνα*) was given to the slaves in lieu of wine; they were then thrown to the cattle, or put about the roots of the vines.

VINEA, ἀμπελών, the vineyard. The word is also used of the single vine. Vines were planted either in a *vinea* or an *arbustum*: of the former there were three kinds; those in which the vines were let to run along the ground, the branches when laden with fruit being supported by little forked sticks; those in which the vines stood like trees without any support; and those in which they were supported and trained on espaliers. In these the upright pieces (*pedamenta*) were from four to seven feet in height; they were either poles (*pali*), or clefts (*ridicae*), these last of oak or juniper; the cross-pieces (*juga*) were either other poles (*perticae*), or reeds, or ropes (*restes*). The branches and shoots of the vine were fastened to these with rushes, broom, willows, etc.

When a vineyard was to be made, the ground was either all well dug (*pastinatum*), or a deep trench (*sulcus*) was made in which the rows were to be set. The cuttings (*malleoli*) were reared in a nursery (*seminarium*), and when they had struck well, i. e. were *viradices*, they were planted out in the vineyard in rows from five to seven feet asunder. These rows and intervals were crossed at right-angles by alleys, so that the whole vineyard was divided into plots (*horti*, or *hortuli*, Virgil's *antes*), of each one hundred vines. The ground immediately about the vines was cultivated with the *bidens*. While the plants were young it was dug once a month from March till October, care being taken to remove the weeds and grass. After it had begun to bear, three diggings were thought sufficient; one before the vines budded, another before they blossomed, and a third while the fruit was ripening. The intervals between the rows were sometimes tilled with the plough.

VOMER, or VOMIS, ὄνυς, *onus*, the ploughshare. This was made of iron, and was fixed on the *dentale*. Pliny (xviii. 18) describes four kinds of shares. The first, he says, was called *culter*, or knife; it was used in breaking strong land. His words are, "Culter vocatur praedensam, prius quam proscindatur, terram secans, futurisque sulcis vestigia praescribens incisuris, quas resupinus in arando mordeat vomer." Dickson (i. 385) thinks that this is a coulter similar to our own, but Pliny expressly says it is a kind of share; and as no mention whatever of a coulter occurs in the ancient writers, and there is none in the plough now in use (see *Aratrum*), we think that the *culter* was a share with an upright knife rising from its point,

which cut the sod which then the flat part of the share turned over. This kind of share may be seen in some of our draining-ploughs. A second kind, he says, was the “vulgare rostrati vectis,”—that is, was long and beaked, or pointed. The third, used in a light soil, he says, did not stretch along the whole of the *dentale*, but “exigua cuspidē in rostro,” sc. *dentalis*. He then describes a fourth kind, somewhat like the first, lately invented, he says, in Raetia, and to which the Gauls added two little wheels.

URVUM, i. q. BURIS. It was so named, says Varro (L. L. v. 135) from its curvature, à *curvo*.

FLORA VIRGILIANA.

** L. Linnæus; N. O. Natural Order, in the system of Jussieu and other botanists; I. Italian; F. French; G. German.

ABIES. (*Abies* L.; *Coniferae* N. O.) Ἐλάτη; *Abete* I.; *Sapin* F.; *Tanne* G. Fir. This tree, with its dark-green leaves, like those of the yew, though not one of our indigenous trees, is common in our plantations. Virgil (Ec. ii. 66) describes it as growing on the mountains.

ACANTHUS.—I. (1. *A. spinosus*, 2. *A. mollis* L.; *Acanthaceae* N. O.) Ἀκανθος; *Brancorsina* I.; *Acanthe branc-ursine* F.; *Baerrenklau* G. Brank-ursine or Bear's-foot.—II. (*Acacia Nilotica* L.; *Leguminosae* N. O.). *Acacia*, in all modern languages.

The first, or brank-ursine, is spoken of by Virgil more than once. He calls it *mollis*, Ec. iii. 45; *ridens*, iv. 20; *flexus*, Geor. iv. 123; and *croceus*, Aen. i. 649. The word *acanthus* signifies *thorn-bearing* or *thorny* (ἀκὴ, point, and ἄνθος, flower), and hence we find it used of plants which otherwise have not the slightest affinity. The brank-ursine (so named by the Italians from the resemblance of its leaves to a bear's foot) is thus correctly described by Dioscorides: "It grows in pleasure-grounds (παρὰδείσοις) and in stony and moist places. Its leaves are much longer and broader than those of the lettuce, and cleft like those of the rocket, blackish, smooth, and soft. Its stem is two cubits long, smooth, and of the thickness of one's finger, surrounded at intervals near the top with small, longish, prickly leaves, from which rises the flower, which is white." This is generally supposed to be the plant in its wild state (*A. spinosus* L.), from which that of the gardens, without prickles (*A. mollis* L.), has been derived by cultivation. This last was cultivated by the Romans in their pleasure-grounds (Plin. xxii. 22), and Pliny

the younger, when speaking of it as it grew in those of his Tuscan villa (Ep. v. 6) terms it *lubricus et flexuosus*, and *mollis et pene liquidus*, epithets according with those of Virgil. *Flexus* and *flexuosus*, we may here observe, are not *flexible*; they mean *bent*, and such is the form of the acanthus-leaf, which hangs with a graceful bend. In the same manner we are to understand the *vimen acanthi* of our poet, Geor. iv. 123.

The second *acanthus* is thus mentioned by Virgil (Geor. ii. 119) in conjunction with trees that are all natives of the East: *baccas semper frondentis acanthi*. Theophrastus (Hist. Pl. iv. 3) thus describes this acanthus: "It is so named because the whole tree, with the exception of the trunk, is prickly; for it has thorns on its shoots and its leaves. It is of good size, for roofing-timber of twelve cubits in length is cut out of it. There are two kinds of it, one white and another black: the former is weak and liable to rot, the latter is stronger and less inclined to decay; hence they use it in the dock-yards for the ships' timbers. The tree does not grow very straight: its seeds are in a pod, like pulse, and the natives use them for tanning leather, instead of galls: its flower is both beautiful in appearance, so that they make garlands of it, and medicinal, on which account the physicians gather it. The gum also comes from this tree, and it flows both when it is wounded and also spontaneously without any cutting." Dioscorides (i. 133) speaks of the same tree, but terms it *Acacia* (Ἀκακία, from ἀκή). He says that its flower is white, and its seeds in pods like those of the lupine. In this tree then may be recognized at once the *Acacia* or *Mimosa Nilotica*, the *Sunt* of the Arabs, the *Shittim* of the Bible, the tree that yields the Gum Arabic. By the *baccas* we think Virgil must have meant the pods, and not the globules of gum; for we know how careless he was in the use of terms, and in all probability he had never seen the tree. Mr. Yates, in a valuable essay on the subject, in the *Philological Museum*, No. VII., is of opinion that Virgil speaks of a third kind of *Acanthus* (of the genus *Spartium*), the ἀσπάλθος of the Greeks, a kind of prickly broom or furze. He thinks that it is only thus that the term *vimen* is applicable, and in Geor. iv. 123, he adopts the reading *acanthi* instead of *hyacinthi*, and interprets *tondebat* as clipping or shearing a hedge; but see the note on that place. He also thinks that *croceus* in Aen. i. 649. could not be properly used of the brank-ursine. It is however the form only, and that of the leaf, not the flower, that the poet means when he uses the term *acanthus*; the colouring depended on the taste of the embroiderer.

ACER.—1. (*A. pseudo-platanus* L.; *Acerineae* N. O.) Σφένδαμνος. Sicomero I.; Sycomore, E'rable blanc F. The Sycamore.—2. (*A. monspessulanum* L.; *Acerineae* N. O.) Γλῖνον. Acero I.; E'rable F.; Ahorn G. Maple.

The first of these is the tree which we erroneously call sycamore, which, though not indigenous, is common in England. The second is the maple, of which Pliny enumerates four or five kinds. He notices the beauty of its wavy veins. It was in great estimation for making tables; Cf. Hor. S. ii. 8, 10. Virgil names it only in the Aeneis, where he mentions it (ii. 112) as used in framing the Trojan horse and (viii. 178) as forming the throne of Evander. It is doubtful of what kind he speaks.

ACONITUM. (*A. Napellus* L.; *Ranunculaceae* N. O.) Ἀκόνιτον; Aconito I.; Aconit, Napel F.; Wolfswurcz G. Wolfsbane, Monkshood. It is probable, as Fée observes, that under the name of Aconite the ancients included a variety of deleterious plants.

ADOR. See FAR.

AESCULUS, or ESCULUS. (*Quercus Aesculus* L.; *Amentaceae* N. O.) Φηγός. Ischio I.; Chêne esculus F.; Winterreiche G. A kind of Oak. This is the current synonymy of the Aescylus of Pliny; but as this is one of the smallest species of the oak, and as Pliny regards it as being rather rare in Italy, while Virgil (Geor. ii. 15) terms it *maxima*, and elsewhere (Ib. 291) speaks of it as one of the very largest of trees, and Horace (C. i. 22, 14) speaks of woods composed of it in Daunia, it becomes a matter of doubt if the *Aesculus* of the poets was not different from that of the naturalist. Tenore expresses himself on the subject in the following terms:—"Being for many years occupied with the species of Oaks of our Flora, I have had occasion to convince myself that in reality the *Aesculus* of Virgil and of Horace does not at all correspond with the *Q. Aesculus* of Linnaeus, and that it is therefore a very different plant from the *Aesculus* of Pliny, to which we refer the *Phagus* of Theophrastus and the other Greek writers. The existence of the true *Q. Aesculus* is still problematic for the Flora of the regions which we inhabit, while the Virgilian *Aesculus* grows most abundantly in our woods and is easily distinguished from all the other oaks by its colossal bulk and by the character of its very broad leaves, so well expressed by the phrase *quae maxima frondet*. This tree is beyond doubt the variety *latifolia* of the *Q. robur* of Linnaeus, to which are referred the *Q. latifolia* of Pliny, the *Q. platyphyllos Ideorum et Maurorum* of Theophrastus, and the *Q. platyphyllos mas* of Daléchamp. The acorns of this tree are sweet and good to eat, whence it is that our

peasantry eat them roasted like the chestnuts, and on this account call the tree that produces them *quercia castagnara*. It appears then to me that reducing to certainty what has been hinted doubtfully by M. Fée, at the same time the double sense of the *Aesculus* of the ancients is recognised and the text of the divine Mantuan illustrated. M. Fée notices in the same place with surprise the strange idea of those who have deemed that the *Aesculus* of Virgil might be referred to the chestnut; but if we reflect on the uniformity of the uses made of the fruits of these two trees, and even of the vulgar name of the former, that notion will perhaps appear less strange."

ALGA. Βρύον θαλάσσιον; *Aliga*, *Alga* I.; *Algue* F.; *Meergras* G. Seaweed, Seawrack. Under the name of *alga* the ancients included all the various kinds of marine plants that the sea throws up on the shore. It is only of late years that these have been classified.

ALLIUM. (*A. sativum* L.; *Liliaceae* N. O.) Σκόροδον; *Aoglio* I.; *Ail* F.; *Knoblauch* G. Garlic.

ALNUS. (*A. glutinosa* L.; *Amentaceae* N. O.) Κλήθρη, κλήθρος; *Alno* I.; *Aune* F.; *Erle* G. The Alder. This tree is common; it grows best in moist situations, as on the banks of streams.

AMARACUS. (*Origanum Majoranoides* L.; *Labiatae* N. O.) Ἀμάρακος, Σάμψυχον. This plant, as Fée informs us, does not grow naturally in either Italy or Greece. It is supposed, he says, to be a native of Barbary. It is akin to the *Majorana* I.; *Marjolaire* F.; *Marjoram* of our gardens.

AMELLUS. (*Aster Amellus* L.; *Corymbiferae* N. O.) Ἀστὴρ Ἀττικὸς, Βουβώνιον. This Aster, which is so accurately described by our poet, is found in no part of Italy but the north. It grows also in the vicinity of Athens.

AMOMUM. All we know of this plant is that it grew in the East, and that it yielded a fragrant spice. It occurs also in the compounds *Cinnamomum* and *Cardamomum*. Fée thinks it is the *Amomum racemosum* L. of the moderns.

ANETHUS. (*A. graveolens* L.; *Ombelliferae* N. O.) Ἀνηθον; *Aneto* I.; *Aneth à odeur forte* F. *Dille* G. Dill. This aromatic plant, which is akin to the fennel, is cultivated in our gardens: it is not indigenous in this country.

APIUM. (*A. petroselinum* L.; *Ombelliferae* N. O.) Σέλινον; *Apio* I.; *Persil* F.; *Petersilie* G. Parsley. By Virgil this plant is termed *amarum* (Ec. vi. 68) and *viride* (Geor. iv. 121), and he says (*ibid*) that it grows on the banks of streams. Horace (C. i. 36, 16) calls it *vivax* and *udus* (C. ii. 7, 23), and speaks of it as forming garlands for drinkers with the myrtle and the ivy. These all accord

with our cultivated or garden parsley. Fée, in his notes on Pliny, inclines to think that this is the *apium* of these poets : he however does not deny that, as Martyn and others hold, it was the 'Ελειοσέλινον of Theophrastus, *Ache* F.; our Smallage, of which celery is a variety.

ARBUTUS. (*A. unedo* L.; *Ericaceae* N. O.) Κόμπος; *Corbezzolo* I.; *Arbousier*, *Fraisier en arbre* F.; *Erdbeerbaum* G. *Arbutus*, or Strawberry-tree. Virgil terms it *viridis* (Ec. vii. 46) and *horrida* (Geor. ii. 69). It is indigenous at the Lakes of Killarney and other places in Ireland, and is common in pleasure-grounds.

ARUNDO.—1. (*A. phragmites* L.; *Gramineae* N. O.) Κάλαμος φραγμίτης; *Canna* I.; *Roseau à balais* F.; *Rohr*, *Binse* G. Reed, Rush.—2. (*A. donax* L.; *Gramineae* N. O.) Δόναξ; *Canna* I.; *Roseau à quenouilles*; *Rohr* G. Cane. Virgil names the former *tenera* (Ec. vii. 12; Geor. iii. 16), *fluvialis* (Geor. ii. 414), and *glaucia* (Aen. x. 205). It is apparently of the latter kind that he speaks, Ec. vi. 8. This last was used for making pipes and the shafts of arrows. Tenore mentions a third kind to be found in Italy, the *A. Rhenana*; *Canna del Reno*, so named because it grows on the Reno, which flows near Bologna.

AVENA.—1. (*A. sativa* L.; *Gramineae* N. O.) Βρώμος; *Avena*, *Vena* I.; *Avoine* F.; *Haber* G. Oat.—2. (*A. fatua* L.; *Gramineae* N. O.) Αίγιλωψ; *Avena*, *Vena* I.; *Avoine-très-élevée*, *Fromental* F.; *Wilde Haber*, *Flughaber* G. Wild Oat. The former, our cultivated oat, is mentioned Geor. i. 77; the other, our wild oat, Ec. v. 37; Geor. i. 154. In both places it is termed *sterilis*.

BACCAR. Βάκκαρις. This plant, which Virgil mentions along with the ivy (Ec. iv. 19), and gives, when bound round the head, as a protection against the evil tongue (vii. 27), has hitherto perplexed naturalists. Dioscorides describes it as fragrant, and used for garlands, with rough leaves. Its stem, he says, is angular, about a cubit long and somewhat rough; its flowers, purple shaded with white, and fragrant; its roots, like those of the black hellebore, resembling in smell the *cinnamomum*. Fée maintains that it is the *Digitalis purpurea* L. (*Solaneae* N. O.); *Digitale pourprée* F; the Foxglove, one of our indigenous plants. Sprengel held it to be the *Valeriana Celtica* L.; but to this Fée objects that that plant is rare, lives only among rocks, and could hardly have attracted the attention of the ancients. On the other hand, Tenore objects to Fée that the *Digitalis* is not to be found at all in the south of Italy, and in the north only on Monte Baldo at its very extremity. He holds the *Baccar* of the ancients to be the *Asarum* (*A. Europaeum* L.;

Aristolochiaceae N. O.) Ἄσαρον; *Asaro* I.; *Asaret* F. *Asarabacca*. This plant, he says, is common on the shaded sides of the hills in Italy; its leaves are somewhat similar to those of the ivy, and it creeps like that plant. Its stem however is short, and hence it accords not with the description in Dioscorides. The question therefore is still undecided.

BALSAMUM. (*Amyris apobalsamum* L.; *Terebinthaceae* N. O.) Βάλσαμον; *Balsamo* I.; *Baume* F.; *Balsam* G. Balm of Gilead. This gum is produced by two shrubs which grow in Arabia. According to Bruce these shrubs are so common along the south coast of the strait of Babelmandeb, that the inhabitants use no other wood for firing. Theophrastus (H. P. ix. 6) asserts that the Balsam grew nowhere wild, and was only to be found in two gardens in the *Aulôn*, or Vale of Syria, i. e. the Ghôr, or valley of the Jordan. Diodorus (ii. 48) says the same. Dioscorides (i. 18) says it grew in Judaea and in Egypt; Strabo (xvi. 2, 4) in the vale of Jericho and on the coast of the Sabaean country. Pliny (xii. 25) confines it to Judaea, whither, Josephus says (B. J. viii. 6) it was brought by the queen of Sheba.

BUXUS. (*B. sempervirens* L.; *Euphorbiaceae* N. O.) Πύξος; *Bosso* I.; *Buis* F.; *Buxbaum* G. The Box-tree. It is indigenous in the south of England, particularly on Box-hill, near Dorking in Surrey.

CALTHA. The name of this flower does not occur in Greek, unless it be the χάλκας which Dioscorides (iv. 54) gives as a synonyme of χρυσάνθεμον or βούφθαλμον. Virgil (Ec. ii. 50) terms it *luteola*; and Columella has (x. 97) *flaventia lumina calthae*, and (v. 307) he styles it *flammeola*. Pliny (xxi. 6) would seem to place it among the violets, and he says it has a strong smell. Ovid (Ex Pont. ii. 4, 28) mentions among other impossible things *Calthaque Paestanas vincit odore rosas*, whence also it appears that its smell was strong and disagreeable. The general opinion is that it is the *Fiorrancio* I.; *Souci* F.; *Ringelblume* G; Marigold.

CARDUUS. *Cardo* I.; *Chardon* F.; *Distel* G. Thistle. The *carduus* of Virgil is supposed by Martyn to be the *C. solstitialis* or St. Barnaby's thistle, which according to Ray grows abundantly in the cornfields in Italy.

CAREX. Virgil (Geor. iii. 231) terms the *carex acuta*, and he speaks (Ec. iii. 20) of places overgrown with it. Catullus (xix. 2) mentions it as growing near marshes, and used with bulrushes for thatching cottages. Palladius (i. 22) speaks of it or broom as a thatch. Columella (xi. 2) directs it and the fern to be extirpated in

the month of August. According to Martyn, Anguillara says that in the neighbourhood of Padua and Vicenza a kind of rush is called *carese*. The *carex* is therefore probably our *sedge*, or *hard rush*, of which there are about sixty varieties in this country.

CASIA.—1. (*Daphne Gnidium* L.; *Thymaleae* N. O.) Κνέωρον, Χαμελαία, Θυμελαία; *Garon poivre de montagne* F.; *Zeiland* G. Spurge-flax or Mountain Widow-wail.—2. (*Laurus-Cassia* L.; *Laurineae* N. O.) Κασιά; *Cassia* I.; *Laurier casia lignea* F.; *Mutterziemt* G.; *Cassia lignea*. The first of these is a plant that grows common in the south of Europe. It is aromatic, hence its name *cneoron* (à κνέω, *pungo*), and its leaves are shaped like those of the olive; hence its other Greek names. The second (Geor. ii. 466) is our well-known Eastern aromatic of the name; it is the bark of a tree that grows to the height of about twenty-five feet.

CASTANEA. (*Fagus Castanea* L.; *Amentaceae* N. O.) Διὸς Βαλανὸς Εὐβοϊκή; *Castagno* I.; *Châtaignier* F.; *Kastanienbaum* G. The Chestnut.

CEDRUS. (*Pinus Cedrus* L.; *Coniferae* N. O.) Κέδρος; *Cedro* I.; *Cèdre* F.; *Ceder* G. The Cedar. Beside the cedar of Lebanon, with which they were acquainted, the ancients seem to have given this name to several of the coniferous plants, especially the junipers.

CENTAUREA. (*Centaurea* L.; *Cynaracephalae* N. O.) Κενταυρίς, Κενταύριον; *Centauria* I.; *Centaurée* F.; *Tausendgüldenkraut* G.; The Centaury or Knapweed. A well-known variety of this plant is the Bluebottle, that grows so commonly in our fields. Its name is derived from the Centaur Chiron, who healed with it the wound he had received from the arrow of Hercules.

CERASUS. (*Cerasus* L.; *Rosaceae* N. O.) Κέρασος; *Ciliegio* I.; *Cerisier* F.; *Kirschbaum* G. The Cherry. This tree was first brought to Italy from Cerasuntum in Pontus, by Lucullus. Theophrastus however knew it by its name Cerasus.

CERINTHE. This plant is usually supposed to be the *C. Major* L.; *Grand Mélinet* F. Honeywort. But Tenore asserts that it does not grow at least in the south of Italy. He therefore thinks it is the *C. aspera* or *C. maculosa*, the first of which is common in the meadows, the second on the hills of southern Italy. He however rather supposes that the Cerinthe of Virgil, who calls it *ignobile gramen*, is the *Satureia Thymbra* or *S. capitata*, both of which are indigenous in Italy, are aromatic, and like the former have those white spots like wax on their leaves which gave origin to the Greek name Κήρινθον.

COLOCASIA. (*Arum Colocasia* L.; *Aroïdeae* N. O.) Ἄρον Κυρηναϊ-

κον; *Colocasias* L.; *Colocase* F.; *Aegyptische Bohne* G. The Egyptian Bean, called by the Arabs Kûlkas. This plant is cultivated in marshy land in Egypt: it has a long stalk, and bears fruit of the form of beans in cells on its summit: it has very large leaves, and its roots, which are tuberous, are used for food. It was introduced from Egypt into Italy.

CORNUS. (*C. mas* L.; *Caprifoliaceae* N. O.) *Κραβεία*; *Corniolo* I.; *Cornouiller* F.; *Kornelbaum* G. The Cornel or Dog-wood. This plant, with its dark-purple fruit shaped like olives, and like them with a large stone, may be seen in our hedges and woods. It is said to have derived its name (à *cornu*) from the hardness of its wood.

CORULUS. (*C. Avellana* L.; *Amentaceae* N. O.) *Κάρυα θάσσια ἡ ποντική*; *Nocciuolo* I.; *Coudrier*, *Noisetier* F.; *Hasel* G. The Hazel.

CROCUS. (*C. sativus* L.; *Irideae* N. O.) *Κρόκος*; *Croco*; *Zafferano* I.; *Safran* F.; *Safran* G. The Crocus. Several varieties of this plant grow wild and in the gardens in England. It is the *stigmata* of that named the Saffron Crocus that are the saffron of the shops.

CUCUMIS. (*C. sativus* L.; *Cucurbitaceae* N. O.) *Σίκυος ἡ Σίκυος ἡμερος*; *Cetriuolo* I.; *Concombre* F.; *Gurke* G. The Cucumber. Tenore thinks that it is not this, the common cucumber, that Virgil means (*Geor.* iv. 122) when he describes it as *tortus* and says that *crescit in ventrem*; but rather what is now called in Italy *Cocomero serpentino*, which is twice the length of the common cucumber, has a crooked neck, a swollen belly, and tastes like the melon. Its original country, he says, was Egypt.

CUPRESSUS. (*C. semper-virens* L.; *Coniferae* N. O.) *Κυπάρισσος*; *Cipresso* I.; *Cypres* F.; *Cypresse* G. The Cypress. This well-known tree is not indigenous in Italy: it was brought into that country, as Pliny informs us, from Crete, where it grew abundantly on Mount Ida. It has been diffused from Italy over the rest of Europe, and is now common in our shrubberies.

CYTISUS. By this name botanists are disposed to understand two different plants of the natural order *Leguminosae*:—1. *C. Laburnum* L.; *Aubours*, *Faux-ébénier* F. The Laburnum.—2. *Medicago arborea* L.; *Luzerne arborescente* F. The reason of this distinction is that Theophrastus and Pliny say that the wood of the *Cytisus* is black, while all the ancients say that its leaves and flowers yielded a most grateful food to cattle, goats, and bees. Now, though the first of these plants grows abundantly in Italy, it is observed that the bees do not settle on its flowers, and it is not found at all in Greece. The second grows in both Greece and Italy; the bees are very fond of it, and cows and goats eat its leaves with avidity.

There can therefore be little doubt that this Arborescent Lucerne is the *Cytisus florens* of Virgil. A physician of Candia, named Onorio Belli Vicentini, was the first who fixed on this plant for Virgil's *cytissus*, and his opinion has been generally adopted.

DICTAMNUM. (*Origanum Dictamnus* L.; *Labiatae* N. O.) Δίκταμον Κρητικόν. This celebrated labiate plant, akin to our Marjoram, grew abundantly in Crete, but was not peculiar to that island. Virgil derived his account of the goats using it when wounded probably from Theophrastus.

EBENUM. It is probable that by this name (Heb. and probably Phœn. *Habni*, i. e. stone-wood, from its hardness) the ancients understood various woods of the genus *Diospyros* which grow in the East, and whose wood is hard and black.

EBULUM. (*Sambucus Ebulus* L.; *Caprifoliaceae* N. O.) Ἀκτὴ; *Ebulo*, *Ebbio* I.; *Hiéble*, *Yéble* F.; *Attich* G. The Dwarf-elder, Wall-wort, or Dane-wort. This plant, which very much resembles the common Elder, grows to the height of about three feet. It bears clusters of black juicy berries, and is to be found in woods, hedges, and churchyards. Martyn says that it was fabled to have sprung from the blood of the Danes when they were massacred by the English.

ELLEBORUS. (*E. orientalis* L.; *Ranunculaceae* N. O.) Ἑλλέβορος μέλας; *Elleboro* I.; *Ellébore* F.; *Niesewurz* G. The Hellebore. The ancients had another kind called in Latin *Veratrum*, but it is of the former that Virgil speaks.

ERVUM. (*E. Ervum* L.; *Leguminosae* N. O.) Ὀροβος; *Veggiolo* I.; *Ers* F.; *Erve* G. A species of Tare; probably the Hairy Tare that grows in our fields and hedges.

FABA. (*F. vulgaris* Moench.; *Leguminosae* N. O.) Κύαμος; *Fava* I.; *Fève de Marais* F.; *Bohne* G. The Horse-bean. The bean is not indigenous in this country.

FAGUS. (*Fagus* L.; *Amentaceae* N. O.) Ὀξύα; *Faggio* I.; *Hêtre* F.; *Buchbaum* G. The Beech. We must be careful not to confound the *fagus* of the Latins with the *φηγός* of the Greeks. The latter was an oak, while that the former was the beech is clear from the following words of Pliny: *Fagi glans, nucleis similis, triangula cute includitur.*

FAR. (*Triticum dicoccum* Schub.; *Gramineae* N. O.) Ζεία, Ζέα; *Farro* I.; *Épeautre à deux rangées* F.; *Düinkel* G. Spelt. The *far*, also called *ador*, was the principal food of the Romans in the early times of the Republic, and hence it continued to be used in sacrifices, etc. They chiefly ate it in porridge, as the modern Italians do the

maize or Indian corn. Far contains less nutritious matter than wheat, but it will grow on an inferior soil. The glume adheres to the seed like that of barley.

FASELUS. (*Faseolus vulgaris* L.; *Leguminosae* N. O.) Φάσηλος; *Faggiuolo* I.; *Haricot* F.; *Schminkbohne* G. The Kidney-bean. Pliny tells us that the Romans ate them just as we do.

FERULA. (*F. communis* L.; *Ombelliferae* N. O.) Νάρθηξ; *Ferula* I.; *Férule* F.; *Ferulstaude* G. Fennel-giant. This is a large species of our common fennel (*Finocchio* I.; *Fenouil* F.; *Fenchel* G.). It grows to the height of about six feet. It is common in Apulia, where the shepherds make walking-staffs of it, which of course are extremely light. The Roman schoolmasters used it for correcting their boys. Juv. i. 15; Mart. x. 62, 10; xiv. 80.

FILIX. (*Polypodium* L.; *Filices* N. O.) Πτερίς; *Felea* I.; *Fougère* F.; *Farnkraut* G. Fern. The ancients understood by *filix* all the different kinds of fern.

FRAGA. *Fragole* I.; *Fraises* F.; *Erdbeeren* G. Strawberries. The singular of this word does not occur, neither does the name of the plant. It is the *Fragaria* L., *Rosaceae* N. O. This fruit is unmentioned by the Greeks, and we know not how they named it. The modern Greeks call it φραγοῦλι.

FRAXINUS. (*Fraxinus* L.; *Jasmineae* N. O.) Μελία; *Frassino* I.; *Frêne* F.; *Eschenbaum* G. The Ash.

GALBANUM. (*Bubon Galbanum* L.; *Ombelliferae* N. O.) Γαλβάνη. It goes by its Latin name in the modern languages. This word has been formed from *Helbenah*, its Hebrew name. This gum (for *galbanum* is the gum, not the plant) is of a strong, disagreeable odour.

GENESTA. (*Genesta juncea* L.; *Leguminosae* N. O.) Σπάρτον; *Ginestra* I.; *Genêt d'Espagne* F.; *Genster* G. Spanish Broom. This plant, with its pretty yellow blossoms, so loved by the bees, is common in this country. In the south of Europe they make cordage and weave baskets of it.

GLANS. Βάλανος. By these words the ancients understood not merely the acorns of the various species of the oak, but also the beech-mast, etc.

HEDERA vel EDERA. (*H. Helix* L.; *Caprifoliaceae* N. O.) Κίσσος; *Ellera* I.; *Lierre* F.; *Epheu* G. The Ivy. The *hedera alba* of Virgil (Ec. vii. 38) is, according to Fée, the kind whose leaves are marked with white. Tenore is inclined to think that it is an extinct species.

HIBISCUS. (*Malva silvestris* L.; *Malvaceae* N. O.) Ἀλθαία Ἰβίσκος; *Altea* I.; *Guimauve* F.; *Eibisch* G. The Marsh-mallow. The only authorities for the identification of the *Hibiscus* and the

ἀλθαία, or mallow, are Dioscorides and Palladius, of whom the former says, Ἀλθαία, ἔνιοι δὲ Ἰβίσκον καλοῦσι, μαλάχης ἐστὶν ἀγρίας εἶδος; he proceeds to say that its leaves are downy and round like those of the *cyclamen*, its flower like a rose, and the height of its stalk three feet. Palladius says, *Althaeae, hoc est Ibisci, folia et radices*. On the other hand Pliny says expressly that the *Hibiscus* is like a parsnip. Virgil says that the goats are driven to it to feed on it, or else driven with a rod of it (Ec. ii. 30), and that baskets are made of it (x. 71). Now neither the mallow nor the parsnip is adapted for this last purpose, and we know not that goats were ever put to feed on marsh-mallows, or that a mallow-stalk would answer for driving them. We could almost suspect that Virgil's *hibiscus* was some species of willow. At all events we are willing, with Martyn, to confess our ignorance of it.

HORDEUM. (*H. sativum* L.; *Gramineae* N. O.) Κριθή; Orzo I.; Orge F.; Gerste G. Barley.

HYACINTHUS. (*Lilium Martagon* L.; *Liliaceae* N. O.) Ὑάκινθος; Giacinto? I.; Lis Martagon F.; Türkische Bund G. Martagon, or Turk's-cap Lily. This flower, which accords with the description of the *hyacinthus* given by Dioscorides (iv. 63), and which is easily known by its petals being turned back, is held by Martyn and Fée to be the *hyacinthus* of the poets. Salmasius and Sprengel maintained that it was the Blue Iris or Corn-flag; *Glaïeul* F.; *Schwert lilie* G. (*Gladiolus communis* L.; *Irideae* N. O.). Tenore thinks it probable that Virgil applied the term *hyacinthus* to both; to the latter when he terms it *suave rubens* (Ec. iii. 64), to the former when (Geor. iv. 183) he styles the hyacinths *ferrugineos*, or dark-blue; for the Martagon, he says, being always of a brown colour could not be termed *rubens*, while there is a *Gladiolus*, named by Sibthorp *G. byzantinus*, which grows abundantly in the fields of the Levant and Italy, and which both in the colour of the petals and in the spots on them, which form the *ai ai* of the poets, agrees with their description. There is, we know, little stress to be laid on the colours named by the ancient poets; but Ovid, who, as we have often observed, was a more accurate observer than Virgil, when speaking of the transformation of Hyacinthus, says (Met. x. 211), *Tyrioque nintentior ostro Flos oritur formamque capit quam liha, si non Purpureus color huic, argenteus esset in illis*. Hence we think it may be safely inferred that the *hyacinthus* was shaped like a lily and was of a reddish hue, which is true of the Martagon. Virgil probably used the term *ferrugineus* in an improper sense, as perhaps he has done also Aen. ix. 582; xi. 772.

ILEX. (*Quercus Ilex* L.; *Amentaceae* N. O.). Πρῖνος; *Elce*, *Lecio* I.; *Yeuse*, *Chêne vert* F.; *Stecheiche*, *Steineiche* G. The Evergreen-oak. This tree, which is not a native of this country, is very abundant in the south of Europe: it resembles the oak in nothing but in its bearing acorns (to which indeed the Greeks gave a different name, ἄκυλος); its dark-green leaves (whence Horace calls it *niger*) are lanceolate.

INTUBA.—1. (*Cichorium Intybus* L.; *Compositae* N. O.) Κιχώριον, Πικρίς, Σέρις ἀγρία; *Cicorea* I.; *Chicorée* F.; *Cichorie*, *Wegewart* G. The Succory.—2. (*C. Endivia* L.) Σέρις κηπευτή; *Endivia* I.; *Chicoree-endive* F.; *Endivie* G. The Endive. It is of the former, the wild plant, that Virgil speaks, *Geor.* i. 120; it grows commonly in our fields. He means the second or cultivated kind, *Geor.* iv. 120.

JUNCUS. (*J. acutus* L.; *Junceae* N. O.) Σχοῖνος; *Giunco* I.; *Jonc* F.; *Binse* G. Rush. The various kinds of rushes.

JUNIPERUS. (*J. communis* L.; *Coniferae* N. O.) Ἀρκευθος; *Giunepro* I.; *Genévrier* F.; *Wacholder* G. The Juniper.

LABRUSCA. (*Vitis vinifera* L.; *Sarmentaceae* N. O.) Ἀμπέλως ἄγρια; *Lambrusca*, *Vite salvatica* I.; *Labrusque*, *Vigne sauvage* F.; *Klatterterube* G. The Wild Vine. The flowers of this plant, named οἰνάνθη, were gathered and dried, and used to season honey and oil and wine.

LANA AETHIOPUM. *Geor.* ii. 120. (1. *Gossypium arboreum*, 2. *G. herbaceum* L.; *Malvaceae* N. O.) Δένδρον ἑριόσφορον. The Arabic name is *Kotn*, whence all the names in modern languages are derived. It is also probably the *Shesh* of the Bible. This plant, of which, as we may see, there are two principal kinds, was known to the ancients as growing abundantly in Egypt and in India. The Greeks named the cotton-wool βύσσος (in Hebrew it is *butz*), and the cloth made from it σινδών. *Theophr.* H. P. iv. 9. The wool is contained in a capsule of the size of an apple. The cotton-plant is now cultivated in Greece, Malta, and Sicily, and to a prodigious extent in the southern states of the North American Union, where it has been introduced by the European colonists.

LAPPA. (*Galium Aparine* L.; *Rubiaceae* N. O.) Ἀπαρίνη; *Gratteron*, *Gauier-gratteron* F.; *Klebekraut* G. Cleavers, Clivers, Goose-grass. In some places (particularly in Ireland) it is called Robin-run-the-hedge.

LAURUS. (*L. nobilis* L.; *Laurineae* N. O.) Δάφνη; *Alloro* I.; *Laurier* F.; *Lorbeer* G. The Bay. We must be careful not to confound this plant, whose leaves have such an agreeable odour, with

the various laurels of our gardens, which are inodorous, and were not brought into Europe till modern times.

LEGUMEN. Ὠσπριον; *Legume*, *Civaja* I.; *Legume* F.; *Hülsenfrucht* G. Pulse. The ancients so named all the plants which bore their fruit in pods, as the bean, pea, vetch, lupine, etc.: they even included barley.

LENS. (*Ervum Lens* L.; *Leguminosae* N. O.) Φακὸς, Φακή; *Lente* *Lenticchia* I.; *Lentille* F.; *Linse* G. The Lentil. This species of pulse was cultivated to a great extent in Egypt, whence large quantities of it were exported.

LIGUSTRUM. (*L. vulgare* L.; *Jasmineae* N. O.) Κύπρος? *Ligustro*, *Conostrella* I.; *Troëne* F.; *Hartriegel* *Rainweide* G. The Privet, Prim or Print. This is the synonymy usually received, but some maintain that the *ligustrum* of the classics is the *Convolvulus* (*C. sae-pium* L.) or Bindweed; *Liseron* F.; *Winde* G., a weed so well-known in our gardens and hedges.

The question is a very difficult one. Virgil mentions the *ligustrum* only once (Ec. ii. 18) and terms it *white*; Ovid (Met. xiii. 789) terms it *niveus*; Martial has (i. 116) *Tota candidior puella cygno, Argento, nive, lilio, ligustro*. Hence it would appear that the flower of the *ligustrum* was a pure white. On the other hand, Columella (x. 300), if the reading be correct, having in view this very eclogue of Virgil, has *nigra ligustra*. *The berries of this plant we know are black; but Columella in this place joins it with fragrant plants, and neither the leaves nor the berries are such, and the latter are bitter and nauseous to the taste. The flower moreover, though very fragrant, is a cream colour and not a pure white. The privet is exceedingly common in Italy at the present day; we saw it for example in abundance in the neighbourhood of Mantua, and *dare ligustra colono* in Martial (ix. 27) is equivalent to our sending coals to Newcastle. Further, that it was a tree or shrub is proved by the following passages of Pliny. When speaking of the *Cypros* of Egypt (xii. 24) he says, *Quidam hanc esse dicunt arborem quae in Italia Ligustrum vocatur*. The *Cypros*, we may here observe is the Al-henna of the Arabs (*Lawsonia inermis* L.), the *Kôpher* of the Hebrews (Cant. i. 14), with a paste made of the leaves of which the women of the East dye their nails red. Again Pliny says (xxiv. 10), *Ligustrum eadem arbor est quae in oriente Cypros*. These may answer to the privet, but we further meet (xvi. 18), *Non nisi in aquosis proveniunt salices, alni, populi, siler, ligustra tesseris utilissima*; and here, if the reading be correct (of which there is little reason to doubt) and Pliny made no mistake, we are completely at fault; for it is in dry, not wet, situa-

tions that the privet grows. But neither does the bindweed grow in such places, and Pliny could never have called it an *arbor*. The derivation of *ligustrum* from *ligo*, would agree well with this last, and possibly the same name might in this, as in so many other cases, be given to two different plants, and the poets have spoken of one and the naturalist of another.

LILIUM. (*L. candidum* L.; *Liliaceae* N. O.) Κρίνον, Λείριον; Giglio I.; *Lis blanc* F.; *Lilie* G. The White Lily. Pliny describes it as attaining to the height of four feet and a half.

LINUM. (*L. usitatissimum* L.; *Lineae* N. O.) Λίνον; Lino I.; Lin F.; *Flachs* G. Flax.

LOLIUM. (*L. temulentum* L.; *Gramineae* N. O.) Αἶρα, Θύαρος; Loglio I.; *Ivraie* F.; *Lolch* G. Darnel. This weed used to grow commonly with the wheat and barley in ill-tilled lands. Its seed is small and has a beard: if it is ground with wheat, the bread made of its meal will, it is said, affect the head with giddiness: hence Ovid says (*Fast.* i. 691), *Et careant loliis oculos vitiantibus agri*; hence too its French name (from *ivre*, drunk), from which comes that of Ivergrass, by which it is called in the west of England, and Rivery its name in Ireland.

LOTUS. Fée in a long disquisition on the subject, first in his *Flore de Virgile* and then in his *Commentaire sur Pline*, has shown that the ancients applied the term *lotus* to eleven different plants, of which five are arborescent, three aquatic, and two terrestrial and herbaceous. The *lotus* of Virgil in one place (*Geor.* ii. 84) belongs to the first class; in another (*Geor.* iii. 394) to the third. The poet does not notice, under the name *lotus*, the second, which contains the various *Nymphaeae* or Water-lilies of the Nile, though he does mention one of them under its name *Colocasium*. The Lotus-tree grows on the north coast of Africa: it is described by Theophrastus and Polybius: it is a tree of moderate altitude, bearing small fruits, which are sweet, resembling the date in flavour. Of the herbaceous *lotus* the ancients mentioned two kinds, the *Λωτὸς ἡμερος* and the *Λ. ἄγριος* or *Δίβρον*. The former is the *Melilotus officinalis* L.; the latter, the *M. caerulea* L. They are both plants of the papilionaceous or leguminose order: the latter is a great favourite with the bees.

LUPINUS. (*L. hirsutus* and *pilosus* L.; *Leguminosae* N. O.) Θέππος; Lupino I.; *Lupin* F.; *Feigbohne* G. The Lupine. This plant, which we only cultivate for ornament in our gardens, was, and still is, sown in large quantities in Italy for fodder for cattle, or to be ploughed into the land in spring by way of manure. The seeds are very bitter; hence Virgil terms it *tristis*.

LUTUM, LUTEUM, or LUTEA. (*Reseda lutea* L.; *Resedaceae* N. O.) Ἰσάρις; Guado I.; Guède F.; Waid G.; Wild Woad, Dyers' Weed, Yellow Weed. This is one of our indigenous plants: it grows abundantly in waste places and on ditches and walls; its stalks are from two to three feet in height; it bears numerous small flowers, and yields a beautiful yellow dye.

MALUS. (*Pirus Malus* L.; *Rosaceae* N. O.) Μηλέα; Melo I.; Pomier F.; Apfelbaum G. The Apple-tree. Fée, from Pliny and others, enumerates twenty-four kinds of apples known to the ancients, and he endeavours, with more or less of success, to identify them with the modern varieties. The term *malus* was not however restricted by the ancients to the apple; they had for example the *μηλέα Κυδωνία*, *Malus cotoneia*, and various others. The fruit of this tree (*Cotogno* I.; *Coignier* F.; *Quittebaum* G. The Quince) is generally supposed to be the *cana tenera lanugine mala* of Virgil (Ec. ii. 51), for the quince, as is well known, is downy. Martyn however very properly objects that its taste is austere, and that therefore it is ill-suited for a present to a favourite youth. He thinks it may have been some kind of peach; but that must have been rather a rare fruit and cultivated only in gardens in Virgil's time, while all the other fruits which Corydon mentions grew wild.

MEDICA (*herba*). (*Medicago sativa* L.; *Leguminosae* N. O.) Μηδική βοτάνη; *Medica erba* I.; Luzerne F.; Lucerne, *Burgundescher Klee* G. Lucerne. This plant is said to have been brought by the Persians into Greece in the time of Darius, whence its name; but this probably indicates no more than that it came from the East. Its flower is blue or violet. In this country it is cultivated only in Kent and a few other places. Columella praises it greatly, and says it lasted ten years in the ground, and might be cut three or four times a year.

MILIUM. (*Panicum Italicum* L.; *Gramineae* N. O.) Κέγχρος; Miglio I.; Millet F.; Hirse G. Millet. This pulse is not cultivated at all in this country, and very little we believe on the continent.

MORUM. By this word the ancients understood, (1) the fruit of the mulberry-tree (*M. nigra* L.; *Urtaceae* N. O.; Συκάμινος; Moro I.; Mûrier F.; Maulbeerbaum G.), i. e. Mulberries; (2) the berries of the Bramble (see *Rubus*), i. e. Blackberries. It is of the latter that our poet speaks Ec. vi. 22: see also Ovid, Met. i. 105.

MUSCUS. Βρύον; Musco I.; Mousse F.; Moos G. Moss. This cryptogamous plant is too well known to require any description.

MYRICE. (*Tamarix Gallica* L.; *Temariscineae* N. O.) Μυρίκη;

Tamarisco I.; *Tamarisc* F.; *Tamarisk* G. Tamarisk. The proper Latin name of this plant is *Tamariscus*: it grows naturally on rocks in the south of England; has numerous red, shining branches, and clusters of white or reddish blossoms. In the South it grows also on the banks of streams, and is a shrub very agreeable to the eye.

MYRRHA. (*Balsamodendron Myrrha* Nees v. Esenbeck; *Terebinthaceae* N. O.) *Σύμρα*, *Μύρρα*. The modern names are all derived from the Greek and Latin ones, which themselves come from *Môr*, the Hebrew name of this gum, derived from *marar*, to flow or to be bitter. It is only within the present century that the true Myrrh-plant has become known to botanists.

MYRTUS. (*M. communis* L.; *Myrteae* N. O.) *Μυρσίνη*, *Μύρτος*; *Mirto* I.; *Myrte* F.; *Myrte* G. The Myrtle. This beautiful and fragrant shrub grows abundantly in the warm regions of the South: it particularly loves the vicinity of the sea-shore.

NARCISSUS. (*N. poeticus* L.; *Liliaceae* N. O.) *Νάρκισσος*; *Narciso* I.; *Narcisse* F.; *Narcisse* G. The Narcissus. This beautiful flower may be found growing wild in this country, but it is probably not indigenous. Its petals are white, and its nectary is edged with crimson, whence it is thought that Virgil named it *purpureus* (Ec. v. 38); but this is very uncertain, for, as we have shown above (p. 124), the poets used that term for any bright colour, even for white. The Arabs call this flower *Nirjis*, the Persians *Nirkis*, and, as it is indigenous in the East, it is just as likely that the name came thence to Greece as the reverse. The Greek derivation from *ναρκέω*, to make torpid, is not, we think, sufficiently borne out by the nature and effects of the plant to induce us to receive it. Virgil (Geor. iv. 122) also applies the epithet *sera comans*, late-flowering, to the Narcissus; and Tenore says that there is a late-flowering kind (*N. serotinus* L.) which grows abundantly in the kingdom of Naples.

NUX. (*Juglans regia* L.; *Juglandaceae* N. O.) *Καρύα*; *Noce* I.; *Noyer* F.; *Wallnuss* G. The Walnut. This word *nux* is also used of the almond, chestnut, filbert, etc., but always, we believe, in such cases is accompanied by the adjectives *amygdala*, *castanea*, etc. When alone, it is the *juglans*, or walnut. The word *juglans* was said by the ancients to be formed from *Jovis glans*, but it more probably was from *juga*, (i. e. *jugata*) or *juncta glans*, as its shell divides into two equal parts.

OLEA OR OLIVA. (*O. europaea* L.; *Jasmineae* N. O.) *Ἑλαιά*; *Ulivo* I.; *Olivier* F.; *Oelbaum* G. The Olive. On the culture of the olive and the mode of extracting the oil, see Terms of Husbandry, v. OLEUM. According to Pliny (xv. 4), the fruit of the olive con-

sisted of four parts : the stone or kernel (*nucleus*), the flesh, the oil, and the *amurca*.

* **OLEASTER.** Ἀγριελαία; *Olivastro*, *Olivo selvaggio* I.; *Olivier sauvage* F. The Wild Olive. Tenore says, that the olive grows wild in the woods in the kingdom of Naples, and attains the size of a tree. This he thinks is the *oleaster* of the ancients.

ORNUS. It is very uncertain what tree this is : the usual opinion is that it is the *Sorbus aucuparia*, our Quicken or Mountain-Ash. As this, however, is quite a different tree from the ash, and Columella (De Arb. 16) calls the *ornus* a *fraxinus silvestris*, distinguished from the other ashes by having broader leaves, botanists are now inclined to think it is the *Fraxinus rotundifolia* of Lamarck, the Manna-tree, or tree that yields the manna, of Calabria.

PALIURUS. (*Rhamnus Paliurus* L.; *Rhamneae* N. O.) Παλιούρος; *Paliure porte-chapeau* F.; *Christdorn*, *Judendorn* G. Christ's Thorn. This is a prickly shrub common in the south of Italy : Columella (xi. 3) recommends it for making quickset hedges, and (vii. 9) he classes it with those plants whose fruits and berries were good feeding for swine.

PALMA. (*Phoenix dactylifera* L.; *Palmeae* N. O.) Φοίνιξ; *Palma* I.; *Palmier-dattier* F.; *Palme* G. The Palm or Date-tree. This tree grows abundantly in the East and on the north coast of Africa, and also in Spain and Italy. Its fruit, now well-known in our grocers' shops, was called by the Greeks δάκτυλος, or *finger*, from its form, whence our word *date*.

PAPAYER. (*P. somniferum* L.; *Papaveraceae* N. O.) Μήκων; *Papavero* I.; *Pavot* F.; *Mohn* G. The Poppy, both the cultivated and the wild. Of the former the ancients had two kinds, named from the colour of their seeds, white and black. They used to eat the seeds roasted, as is done still in some places, for the seeds do not partake of the narcotic nature of their capsule.

PICEA. Πίτυς? From the description which Pliny gives of this tree (xvi. 10), it appears to have been like, if not the same with, the fir, which is used so much by us in joiners' work.

PINUS. (*P. Pinea* L.; *Coniferi* N. O.) Πεύκη ἡμερος; *Pino* I.; *Pin pinier* F.; *Pinjole* G. The Pine. This very handsome tree, which the ancients were fond of cultivating in their gardens, grows to a great height, and throws out all its branches from the top. The kernels of its cones are eaten.

PIRUS. (*P. malus* L.; *Rosaceae* N. O.) Ἀπίον; *Pero* I.; *Poirier* F.; *Birnbaum* G. The Pear. Fée enumerates thirty-eight kinds of pears mentioned by Columella, Pliny, and others.

PLATANUS. (*P. orientalis* L.; *Amentaceae* N. O.) Πλάτανος; *Platano* I.; *Platane* F.; *Platane* G. The Plane-tree. This magnificent tree is a native of the East, but it grows well in our plantations. The ancients remarked the resemblance between the form of its leaf and that of the Peloponnese, and it is not by any means fanciful.

POMUM MEDICUM. (*Citrus Medica* L.; *Aurantiae* N. O.) *Cedro* I.; *Citronnier* F.; *Zitrone* G. The Citron. There can be little doubt that this is the fruit which Virgil calls *Pomum Medicum*.

POPULUS. (*P. alba* and *P. nigra* L.; *Amentaceae* N. O.) Ἀχερῶϊς and Αἴγειρος; *Pioppo* I.; *Peuplier* F.; *Pappel* G. The Poplar. Both the white and black poplar (so named from the colour of their bark and leaves) are indigenous in this country.

PRUNUS. (*P. domestica* L.; *Rosaceae* N. O.) Κοκκύμηλος; *Prugno*, *Susino* I.; *Prunier* F.; *Pflaumenbaum* G. The Plum. Pliny reckons eleven kinds of plum. One of the best known was the βράβυλον, or *Prunum damascenum*, or Damascus plum.

QUERCUS. (*Quercus* L.; *Amentaceae* N. O.) Δρῦς; *Quercia* I.; *Chêne* F.; *Eiche* G. The Oak. The Latin *quercus*, like the Greek δρῦς, was a genus including various species, as the *aesculus*, the *cerrus*, the *robur*, etc. This last is supposed to be the *Q. sessiliflora*, or Sessile-fruited oak, which is indigenous in this country, and which Fée says is called in some parts of France *rouvre*. We have heard the *ilex* called in Italy *quercia*, and the common oak *rovere*.

ROSA. (*Rosa* L.; *Rosaceae* N. O.) Ῥόδον; *Rosa* I.; *Rose* F.; *Rose* G. The Rose. The ancients had several kinds of roses, which they used for garlands, etc. The *R. centifolia* was then, as now, the most fragrant and most esteemed. On the twice-blowing roses of Paestum (Geor. iv. 119), which Fée asserts must belong to the *R. Eglanteria*, Tenore observes, "In the various rambles which I have made in all the country around Paestum, I have never chanced to meet with the *R. Eglanteria*, or any other biferous rose. Instead of these I have always got the *R. arvensis* and the *R. saepium*, with neither of which accords the epithet given by the poet. I therefore think that, as Virgil was treating of extensive plantations of roses, he on this occasion speaks rather of cultivated roses, among which is to be found the species *bifera*, quite common, at the present day, in our gardens."

ROSMARINUS. (*R. officinalis* L.; *Labiatae* N. O.) Λιβανώϊς; *Rosmarino* I.; *Romarin* F.; *Rosmarin* G. The Rosemary. It was so named from its growing on the sea-shore.

RUBUS. (*R. fruticosus* L.; *Rosaceae* N. O.) Βάρος; *Rogo*, *Rovo*

I.; *Ronce* F.; *Brombeerstrauch* G. The Bramble, Briar, or Blackberry-bush. Under this term various kinds are included. The fruit was called in Latin *morum*, blackberry.

RUSCUS. (*R. aculeatus* L.; *Asparageae* N. O.) Μυρρίνη ἀγρία; *Brusca*, *Spruneggio*, *Pungitopo* I.; *Brusc*, *Housson*, *Petit-houx*, *Houx-fragon* F.; *Brusch*, *Mausdorn* G. The Butcher's-broom. This plant is indigenous in England.

SALIUNCA. (*Valeriana Celtica* L.; *Valerianeae* N. O.) Νάρδος κελτική. This plant, a species of Valerian, which our writers call French spikenard, is described by Dioscorides and Pliny as growing in various parts of the Alps and their vicinity. It is a low plant with a fragrant smell, but it is too brittle to allow of its being formed into garlands as the ancients did with the rose; hence Virgil speaks of it as inferior to that flower. Dioscorides says that the νάρδος κελτική, the plant which he describes, was called in the Ligurian Alps ἀλιούγγια, and the people of the Tyrol are said to call it at the present day *Seliunk*.

SALIX. (*Salix* L.; *Amentaceae* N. O.) Ἰρέα; *Salcio*, *Salce* I.; *Saule* F.; *Weide* G. The Willow, or Sallow. The species of this plant are very numerous, not less than sixty-four being indigenous in this country.

SARDOA HERBA. (*Ranunculus Sardous* CRANTZ; *Ranunculaceae* N. O.) Βατράχιον χλωδοέστερον. This plant, celebrated for its bitterness and its contractile force on the visages of those that chew it, is found not only in Sardinia (whence it is named), but in Italy and France, where, according to Fée, it grows in the fields or by the roadsides, and especially near marshes. As Dioscorides compares its leaves to those of the celery, it is probably the Celery-leaved Crowfoot, one of our indigenous plants, and which is of so acrid a nature that the beggars use it to produce artificial sores.

SCILLA. (*S. maritima* L.; *Liliaceae* N. O.) Σκίλλα, Σχίνος; *Squilla* I.; *Scille maritime* F.; *Meerzwiebel* G. The Squill, or Sea-leek. This bulbous plant, which grows in sandy tracts by the seashore, is indigenous in these countries. It is very abundant on both sides of the bay of Dublin, and on the coast of Wales. A syrup is made from it well-known in medicine.

SERPILLUM. (*Thymus Serpyllum* L.; *Labiatae* N. O.) Ἐρπυλλος; *Sermollino*, *Serpollo* I.; *Serpolet* F.; *Quendel* G. Wild Thyme. This fragrant plant grows common in this country. Bees are fond of it, and when sheep feed on it it is said to give a fine flavour to the mutton.

SILER. Botanists and commentators are quite at variance with

each other about this plant. All that we know of it is that it grew in moist places, that its seeds were used in medicine, and that the rustics bore staves made of it as a protection against serpents, which fled from it. Plin. xvi. 18; xxiv. 10. Virgil (Geor. ii. 12) gives it the epithet *mollis*. Martyn and Fée think it likely that it is the *osier*.

SORBUS. (*S. domestica* L.; *Rosaceae* N. O.) *Οα, οᾶ; *Sorbo* I.; *Sorbier* F.; *Sperberbaum* G. Service-tree. The fruit of this tree resembles a brown-red pear, and it tastes like a medlar.

TAEDA. Pliny enumerates the *taeda* among the pines; but as Fée observes, it is probably an error, the proper sense of the word being torch, for the making of which the pine wood was employed.

TAXUS. (*T. baccata* L.; *Coniferae* N. O.) Σμίλος; *Tasso* I.; *If* F.; *Eibenbaum* G. The Yew.

TEREBINTHUS. (*Pistacia Terebinthus* L.; *Terebinthaceae* N. O.) Τέρμινθος; *Terebinto* I.; *Térébinthe* F.; *Terpentinbaum* G. Terebinth, or Turpentine-tree. This tree, whose wood is of a dark colour (Aen. x. 136), grew in Epirus and Macedonia, but did not there attain to the size it did in Syria. Plin. xiii. 6. It is the Hebrew *Elah*, usually rendered *oak*, as Gen. xxxv. 4; Judges vi. 11.

THUS. Λιβανός. It is not known exactly what tree produced this gum, but it appears that it was of the terebinthine, and not of the coniferous family. The best *thus* comes from India, and its name is said to be *tūrūzca* in Sanscrit.

THYMBRA. (*Satureia thymbra* L.; *Labiatae* N. O.) Θύμβρα; *Sarriette* Fr.; *Saturei* G. Savory. The *thymbra*, though a kind of *Satureia*, was different from it, for Columella has (x. 233) *Et satureia thymi referens thymbraeque saporem*. It may be that the *thymbra* is the wild, the *Satureia* the cultivated plant. The savory, though cultivated in our gardens, is not one of our indigenous plants.

THYMUS. (*Thymus vulgaris* L.; *Labiatae* N. O.) Θύμος; *Timo* I.; *Thym* F.; *Thymian* G. Thyme. Fée thinks that under the term *thymus* the ancients included several of the labiate plants, among others the common thyme. Bauhin, who is followed by Martyn and Sprengel, maintained that the *thymus* as described by Dioscorides was not our common thyme, but a labiate which he names *T. capitatus*, on account of its flowers growing in a head or tuft, and which is common in the south of Europe, especially in Attica. Martyn adds that it is known among us by the name of *the tree Thyme of the ancients*.

TRITICUM. (*T. hibernum*, L. *Gramineae* N. O.) Πύρος; Grano I.; Froment F.; Waize G. Wheat. To judge by medals, etc., as Martyn observes, the ancients knew only the bearded varieties of wheat.

VACCINIUM. There are two opinions respecting this plant, some regarding it as a shrub, others as a flower. The former, among whom is Fée, say it is the *V. Myrtillus* L.; *Vaciet* Fr.; the Whortleberry. Their chief argument seems to be the resemblance between *vaccinium* and *vaciet*, and the supposition that, *ligustrum* being the privet, Virgil must naturally (Ec. i. 30) have opposed one shrub to another. But as it appears to be the berries of the one and the flower of the other that they regard as opposed, there thence arises as great a difficulty on their side; besides, in Ec. x. 39, the *vaccinium* is mentioned with the *viola* as being similar in colour. The verse just referred to is in effect the translation of a verse of Theocritus, in which the *ῥάκινθος* is joined with the *ῥον*, and *vaccinium* may, without any violation of the rules of etymology, be derived from *ῥάκινθος*. Moreover, Dioscorides describes the *vaccinium* as having a bulbous root, and being full of purple flowers. We therefore incline to those who hold the last opinion. We must at the same time observe, that according to Pliny the *vaccinium* was used in dying, and that, as Fée tells us, the whortleberries are still used for that purpose in Sweden.

VELLERA SERUM. See page 368.

VERBENA. By this word the ancients understood in general any herbs or plants that were used for sacred purposes. It was used therefore of the olive, the bay, the myrtle, etc. Pliny (xxv. 9) mentions a particular plant named *Verbenaca* (*Verbena officinalis* L.; *Pyrenaceae* N. O.) Ἰερὰ βοράμη, Περιστρεφών; *Verbena* I.; *Verveine* F. Vervain. It grew, he says, in moist places, and its leaves were shaped like those of the oak.

VIBURNUM. (*V. Lantana* L.; *Caprifoliaceae* N. O.) Greek name unknown; *Viburno* I.; *Viorne* F.; *Schlingbaum*, *Wegeschlange*, *Mehlbaum* G. Wayfaring-tree, Mealy Guelder-rose. This shrub, with mealy branches and numerous white flowers, is found occasionally in our woods and hedges. Tenore says that the *Viburnum* of Virgil is not the *V. Lantana*, but the *V. Tinus*, which is called by the Italians at the present day *Lentaggine*, as the *Viburnum* was named by the ancients *Lentago*.

VICIA. (*V. sativa* L.; *Leguminosae* N. O.) Ἀφακή; *Veccia* I.; *Vesce* F.; *Wicke* G. The Vetch. There are two kinds of it indigenous in this country.

VIOLA. (*V. odorata* L. ; *Violareae* N. O.) Ἰὼν ; *Viola*, *Violetta*, I. ; *Violette* F. ; *Veilchen* G. The Violet, including the various kinds of pansy. This also is one of our indigenous flowers : it grows wild in the woods and fields in most countries ; it abounds in the neighbourhood of Rome. Virgil mentions (Ec. ii. 38) a flower which he calls *viola pallens*, and Pliny a *viola alba*. They are probably the same. Some make it the Snowflake (*Leucoium vernalis*), others the Wallflower (*Cheiranthus Cheiri*), others the Primrose (*Primula*), others the Snowdrop (*Galanthus nivalis*), but none accords with Pliny's description. Matthioli says there is a white species of violet which grows abundantly in Italy in low moist situations, and this may be Virgil's flower. Tenore informs us that on the hills and the coast of Sicily grows the *Leucoium autumnale*, which flowers in the end of the summer, and whose white blossoms greatly resemble the *Buca-nere* or Snowdrop.

VISCUM. (*V. album* L. ; *Loranthaceae* N. O.) Ἰξία, ἰξός ; *Vischio*, *Visco* I. ; *Gui* F. ; *Fogelleim* G. Birdlime. This parasitic plant grows on a great variety of trees, such as limes, elms, ashes, hazels, quinces, apples, pears, plums, etc. : it grows also on the oak, but very rarely, and it is said that this is the reason why this kind was so much prized by the Druids. From its berries, which are of a yellow or golden colour, the birdlime is made.

VITIS. (*V. vinifera* L. ; *Sarmentaceae* N. O.) Ἀμπέλως ; *Vite* I. ; *Vigne* F. ; *Weinrebe* G. The Vine. This plant and its delicious fruit are too well known to require any description : it is indigenous in Europe, but only to the south of the great chain of mountains which divides it from west to east. It may be of use here to notice the ancient names of the different parts of the vine and its fruit. From the root rose the stock, *truncus*, στέλεχος ; from the stock the branches or arms, *brachia* ; on which came the buds, *gemmae* or *oculi*, ὀφθαλμοί ; from these grew the shoots, which while young and tender were called *pampini*, βλασταί ; when they began to bear they were named *palmites* and *palmae*, and when they were getting dry and hard *sarmenta*. The Greeks had but the one name κλήματα for the *palmites* and the *sarmenta*, and the Latins (even the rustic writers) use them and *pampinus* without much discrimination. The vine had also tendrils, *capreoli*, ἑλικες, by which it clung to its supports. The bunch of grapes, *uva*, σταφύλη, βότρυς, hung by its stalk, *pediculus*, from the *palmes* ; the minor bunches of which it consisted were named *racemi* (βότρυες ? the Greeks seem to make no difference between βότρυς and σταφύλη),

and their stalks *scopi*, *scopiones*. On the *scopus* grew the single grapes, *acini* -a, *grana*, ῥᾶγες, κόκκοι:—

“Tempus ut extentis tumeat facit *uva racemis*

Vixque merum capiant *grana* quod intus habent.”

Ovid. Tr. iv. 6, 9.

The *acinus* held in its skin, *folliculus*, the juice and the stones *vinacei* -ae and -a, γίγαρα. The stalks, skins and stones, after being trodden and pressed, were also named *vinacei* -ae -a, γίγαρα, and also στέμφυλα by the Greeks.

ULMUS. (*U. campestris* L.; *Amentaceae* N. O.) Πτελέα; Olmo I.; Orme, Ormeau F.; Ulmbaum G. The Elm. This tree is indigenous in all parts of Europe.

ULVA. (*Festuca fluitans* L.; *Graminaceae* N. O.) Τίφη. Fée thinks that this plant, which he says is called *L'Herbe à la Manne*, which grows in marshes, and whose heads when boiled in milk resemble sago and are a good aliment, is the *ulva palustris* of Virgil, Geor. iii. 175. Tenore says it abounds in the kingdom of Naples. Fée further thinks that the ordinary *ulva* of Ovid and the other poets is some kind of *scirpus*, probably the *S. lacustris* L.

THE END.



PA Keightley, Thomas
6804 Notes on the Bucolics and
A9K4 Georgics of Virgil

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

NOT WANTED IN DESC

